

A
B O O K
O F
P S A L M O D Y :

CONTAINING
C H A N T I N G - T U N E S

F O R

VENITE EXULTEMUS,
TE DEUM LAUDAMUS,
BENEDICITE,
BENEDICTUS,



JUBILATE DEO,
MAGNIFICAT,
NUNC DIMITTIS,
CANTATE DOMINO,

A N D T H E

R E A D I N G - P S A L M S,

W I T H E I G H T E E N

A N T H E M S,

And Variety of PSALM-TUNES in FOUR PARTS.

The Ninth Edition, Corrected and Enlarged.

By J A M E S G R E E N.

Angels and We, assisted by this Art,
May sing together tho' we dwell apart. *Waller.*

L O N D O N :

Printed by A. PEARSON, over-against *Wright's* Coffee-House in *Aldersgate-Street*, for the Author; And Sold by A. BETTESWORTH, and C. HITCH, at the *Red-Lion*, in *Pater-Noster-Row*; and by the Book-sellers of *Hull*, *Lincoln*, *Gainsborough*, and *Lowth*. M.DCC.XXXVIII.

I HAVE endeavoured in the following Directions to lay every Thing plainly before the Learner that is necessary, and nothing else, and in such Order as should be observed in Teaching.

AND for the better Encouragement of the Learner, I have set the *Mi* only in two Places, *viz.* in *B* and *E*; for when the *Mi* is so often shifted by *Flats* and *Sharps*, it is a great Disadvantage in Learning.

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The INTRODUCTION.

THE GAMUT, or Scale of MUSICK.

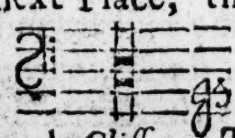
Treble.

Contra.

TENOR.

Bassus.

THE first Thing to be done in order to the right understanding of *Psalmody*, is, to get the *Cliffs* or *Keys* (which are seven in Number; viz. *A, B, C, D, E, F, G*) perfectly by heart upwards and downwards, as they stand in the *Gamut* (or *Scale of Musick*.)

In the next Place, these three Characters which are in the *Scale*, viz.  must be understood: Which are the Three signal *Cliffs*. The first of which is called the *F Cliff*, and

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and is designed to direct to the Pitch of the *Bassus*. The second is the *C Cliff*: This directs to the Pitch of the *Tenor* and *Contra Tenor*. But when it is placed upon any other Line, still that Line is *C*, and the Lines and Spaces above and below have the *Keys* shifted according to it; as it may be seen in the Third Line for the better Conveniency of the higher Notes, and by this means *D* is lost at the bottom Line, and *G* comes in at the Top. The third is the *G Cliff*, this directs to the Pitch of the *Treble*.

As for the *Key*, or *Ground* of a Tune, that depends upon the concluding Note of the *Bassus*; and there are only two, and are called *Natural Keys*; viz. *C faut*, and *Are*, because they alone of the seven, can render any Tune *Flat* or *Sharp*, without placing the Character at the Beginning of a Tune, and by considering the Station of the last Note, you may understand whether they be *Flat* or *Sharp*, with respect to the third above; for if it be a Lesser, the *Key* is *Flat*; if Greater, then *Sharp*.

Example.

The Greater Third.

The Lesser Third.



Sharp Key, La Sol Fa.

Flat Key, Fa Mi La.

The Thirds are called Greater or Lesser, according to the Number of *Semitones* contained in them; a Greater consists of Four, and a Lesser of Three.

The Places of *Semitones*, or *Half-Notes* in every Octave (or Eight Notes) Ascending or Descending, may be known by the following Rule, viz.

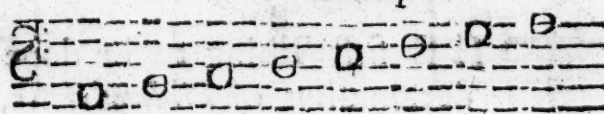
In every Octave,

Example.

Two *Half-Notes* we have;

Both rising to *Fa*,

From *Mi* and from *La*.



La Mi Fa Sol La Fa Sol La.

There is another Character which is called either *Flat* or *Sharp*, the *Flat* is marked thus, (b) and when it is placed at the beginning of a Tune, alters both the Name and Sound of every Note upon that Line or Space where it stands, except contradicted by another *Flat* or *Sharp*; it alters the Sound by making it half a Note lower than it would be sounded without it.

When

The INTRODUCTION.

When it is set before some particular Note in the Tune, it alters the Sound, by making the Sound of it half a Note lower, and is called *Fa*.

The Sharp is marked thus, (#) which when plac'd before any single Note within a Tune, alters not the Name, but only the Sound; for such a Note is sung half a Note higher than its Place directs without it.

But when it is plac'd at the beginning of a Tune, it alters both the Name and the Sound; turning *Fa* to *Mi*, and half a Note higher, unless contradicted by *Flats*.

The Effects of *Flats* and *Sharps*, as to the Sound, may be remembred by these two Lines.

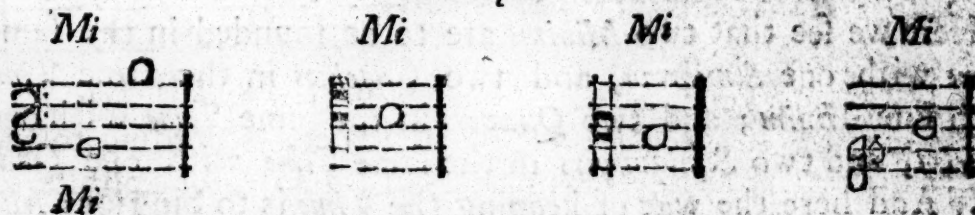
Under each *Flat* a *Half-Note* lies,

And o'er the *Sharp* the *Half* doth rise.

The Names of the Notes are next to be learned, and in order to that, *Mi* the Master-Note, is to be found by the following Rules.

Whene'er no *Flat* your *B* does grace,
Then *Mi* stands in its Line and Space.

Example.



But when a *Flat* is found in *B*,
That Note is *Fa* and *E* is *Mi*.

Example.



Having by these Rules found the *Master-Note*, the rest are easily known by this Rule.

Above your *Mi*, twice *Fa*, *Sol*, *La*,


And under *Mi*, twice *La*, *Sol*, *Fa*,





And then comes *Mi*, in either way.

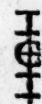
So that *Mi*, *Fa*, *Sol*, *La*, are all the Names that the Notes have (now in use) with respect to Tune, but their different Names with respect to Time, is as follows.

Time,

The INTRODUCTION

Time, in Order to which the Distinction, Measure and Proportion of Notes are to be observ'd. As to the Distinction, they have different Characters and different Names with relation to *Time*; for Instance, This Character  is a *Semibreve*,

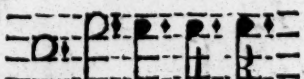
this  a *Minim*, this  a *Crotchet*, this  a *Quaver*, this  a *Semiquaver*. As to their Measure, that is according to the *Time* that is mark'd in the beginning of every Tune.

If the Mark of *Common-Time* be set before a Tune, thus  every *Semibreve* is to be sounded as long as one may distinctly count, or leisurely read One, Two, Three, Four.

This being the true Measure of a *Semibreve*, the Proportion which the rest bear to it, is seen by this Scheme following.



Here we see that two *Minims* are to be sounded in the same *Time* with one *Semibreve*, and two *Crotchets* in the same *Time* with one *Minim*; and two *Quavers* in the same *Time* with one *Crotchet*, and two *Semiquavers* in the same *Time* with one *Quaver*. And here the way of keeping the *Time* is to Sing one *Minim* with the Hand down, and the other with it up. (Or as many lesser *Notes* as come to the same Length of Sound.)

But sometimes there is a little Dot or Prick on the Right-side of a *Note*, as thus,  which signifies that

Note should be sounded half as long again. This makes a *Semibreve* three *Minims*, a *Minim* three *Crotchets*, a *Crotchet* three *Quavers*, &c.


Semibreve. Minim. Crotchet. Quaver. Simiquaver.





Those Strokes or Marks which are set on the Right-side of the Notes, are called *Pauses* or *Rests* (that is, a Cessation of Sound) which are of the same Length and Quantity (as to the Mea-


The INTRODUCTION.


Measure of Time,) with the Notes which stand before them; and are likewise call'd by the same Names, as *Semibreve Rest*, *Minim Rest*, *Crotchet Rest*, &c.

If this $\frac{3}{2}$ Mark be set before a Tune, it denotes *Triple-Time*, which is one third swifter than *Common-Time*; and you must sound three *Minims* in this *Time*, as you do a *Semibreve* in *Common-Time*; and three *Crotchets* in the same *Time*, as you do a *Minim* (or two *Crotchets*) in *Common*, *Time*, &c. And here the way of keeping of *Time*, is to Sing two *Minims* with the Hand down, and but one with it up (or as many lesser Notes as come to the Length of *Sound*) so that the Hand is as long again down as up.  The Hand should fall at the beginning of every *Bar*, both in *Common* and *Triple-Time*.


In this Book there are some *Anthems* with three *Crotchets* in a *Bar*, mark'd thus, $\frac{3}{4}$, the prick'd *Minim*, thus,  is the *Time-Note*, and the way of keeping this *Time*, is to Sing two *Crotchets* with the Hand down, and one up.

When you meet with three *Quavers*, with a Figure of Three over them,  you must Sing them in the same *Time* of a *Crotchet*. Thus there are several other Marks which frequently occur in *Musick*, as

1st, A *Direct*,  which is set at the End of the five Lines when they are broke by the Narrowness of the Paper, is to direct upon what *Key* the following Note of the succeeding Line is placed.

2dly, A *Tye*,  drawn over or under two or more Notes, signifies so many Notes to be Sung to one Syllable.

3dly, A *Hold* (—) which shews that the Note over which it is placed, must be held something longer than its common Measure.

4thly, Two Strokes through the Lines, thus  signifies the End of a *Strain*.

5thly, A *Repeat* (:S:) when set over the Lines, shews that from that Place where it stands to the *Double Bar* next following, is to be repeated.

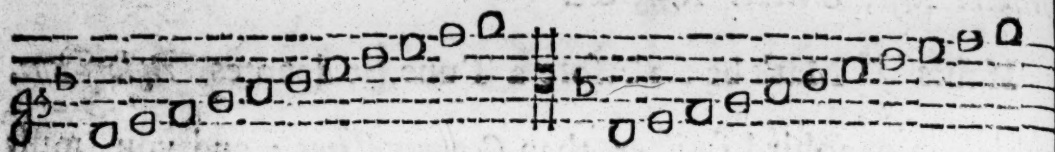
The

The INTRODUCTION.

The Notes and Names of the Treble, Contra, Tenor and Bassus, with
a b Flat.

Treble.

Contra.

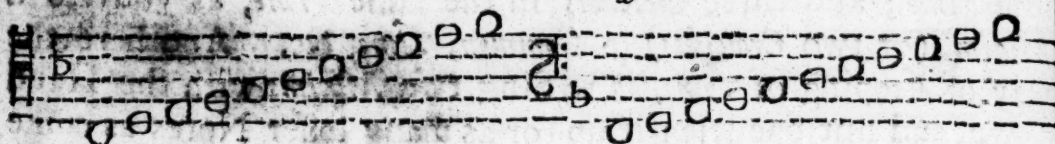


La Mi fa sol la fa sol la Mi fa sol

Mi fa fol la fa fol la Mi fa fol la.

Tenor.

Bassus.



Sol la Mi fa fol la ta fol la Mi fa

fa fol la fa fol la Mi fa fol la fa.

The eight Notes ascending and descending when a Lesson is put in *Crotchets*, two are to be Sung with the Hand down, and two up, as in the following *Example*.



Fa fol la fa fol la Mi fa

Fa Mi la fol fa la fol fa.

3

U

d

U

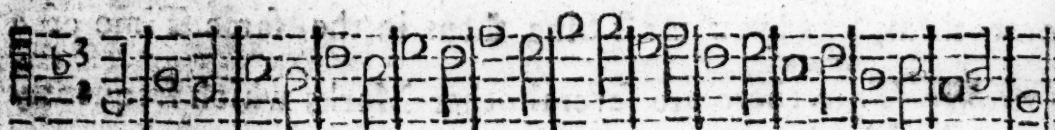
•

u

1

d

Here followeth an *Example* in *Triple-Time*, when a *Minim* is to be Sung with the Hand up, and a *Semibreve* down.



U

1

d

1

U

1

11

u

u

2

There are several *Graces* in *Musick*, but the most principal is a *Trill*; which is the shaking of two distinct Notes easily upon one Syllable as long as the *Time* allows, always beginning with the higher, thus :



Plain.

Trill.

It ought to be used on all descending Prick'd *Crotchets*, also when the Note before is in the same Line or Space with it, and generally before a *Cloze* or *Cadence*.

Note, in some Places of this Book the *Treble* Sings alone, and where there are not Voices to reach that part, the *Tenor* may Sing it in an *Eight* below.

In the *Psalm-Tunes* are set down what Distance the *Contra* and *Treble* do pitch from the *Tenor*, except when it is worded from the *Bassus*.

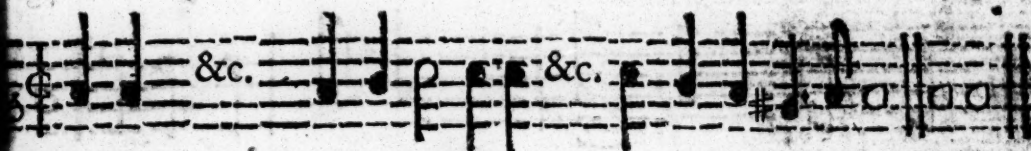
CHANT

CHANTING-TUNES

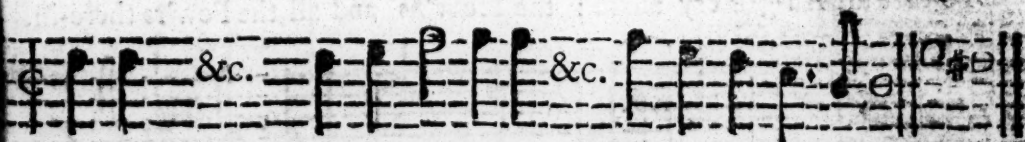
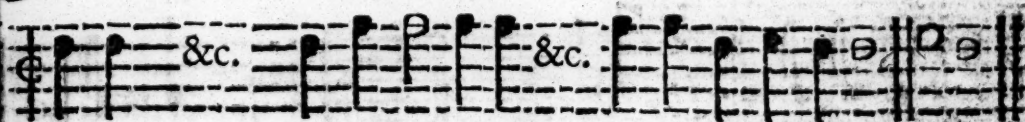
FOR

*Venite Exultemus, Te Deum, Benedicite, Jubilate Deo,
Magnificat, Nunc Dimittis.*

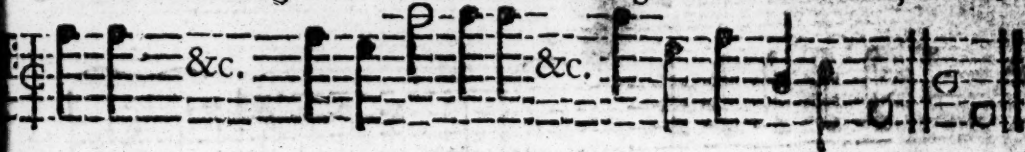
Venite Exultemus.



O Come let us sing unto the Ld. &c. strength of our Salvation, Amen.



O come let us sing unto the Ld. &c. strength of our Salvation, Amen.



This Chanting-Tune, or those in *Page 127, or 131, or any other of the same kind*, may suit the whole Book of *Reading-Psalms*, due regard being had to the Points (*i. e.*) by observing to proceed upon the same *Key* that the Note stands upon before &c. be the Verse long or short, 'till one come these Notes that are before the Points in the middle, and end of the

B

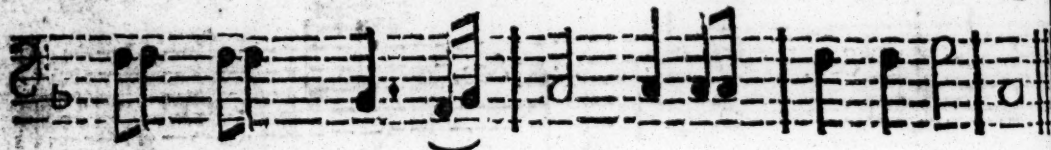
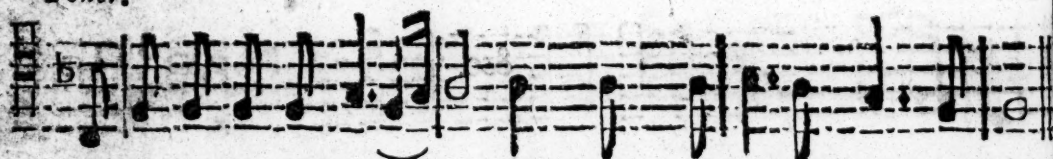
Te

*Te Deum Laudamus.**Tenor & Bassus.*

We praise thee, O God, we acknowledge thee to be the Lord,

*Cantus.*

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing.

*Tenor.*

To thee all An-gels cry aloud: the Heav'ns and all the Pow'rs there-in.



To the Cheru-bin and Se-ra-phin: con-ti-nu-al-ly do cry,



Holy



Continued.



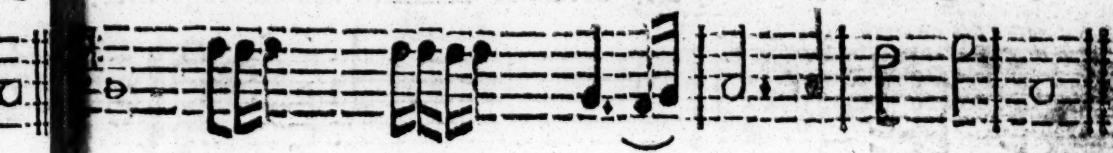
Ho-ly. Ho-ly, Ho-ly: Lord God of Sab-bath,



Heav'n and Earth are full of the Ma-je-fty: of thy glo-ry.




The glorious company of, &c. prai-se thee.



The goodly fellowship, &c. prai-se thee.



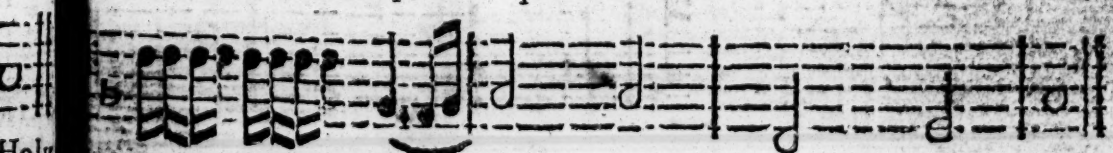
The goodly fellowship, &c. prai-se thee.



The goodly fellowship, &c. prai-se thee.



The goodly fellowship, &c. prai-se thee.

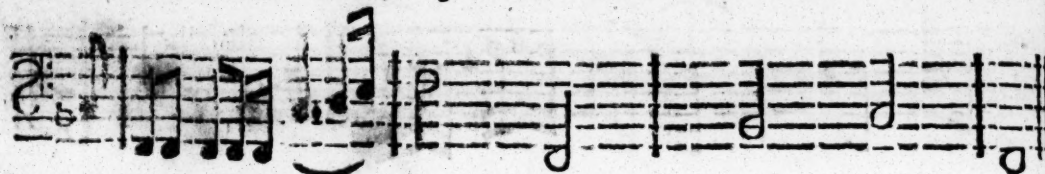


The goodly fellowship, &c. prai-se thee.

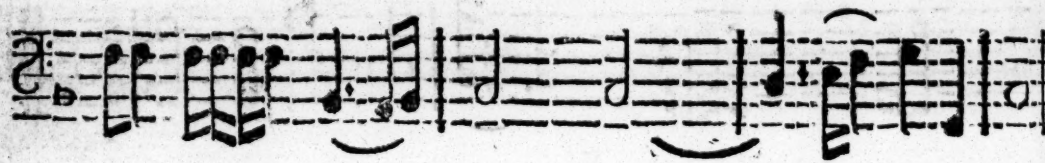
Continued.



The noble army of Martyrs prai— — — — — se thee.



The holy Church throughout, &c. do— — — — — th acknowledge thee.



The Fa—ther of an in—fi—nite Ma—je—sty ;



Thine ho—nou—ra—ble, true and on—ly Son ;



Also

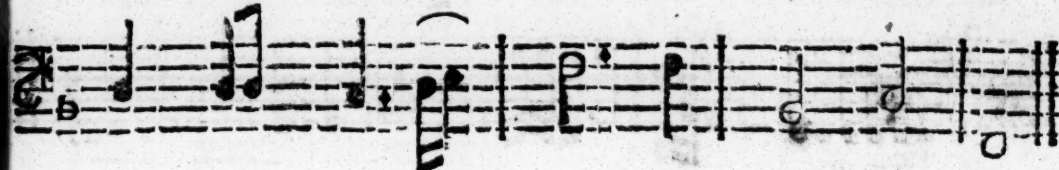
CHANTING-TUNES.

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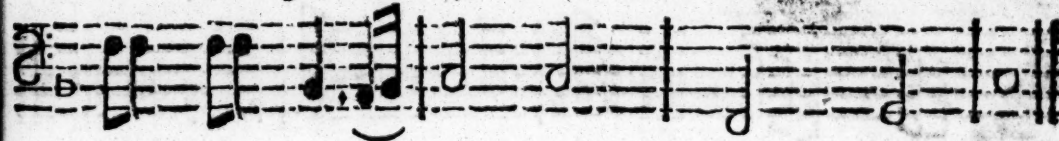
Continued.



Al-fo the Ho-ly Ghost the com-for-ter.



Thou art the King of Glo-ry, O ———— Christ.



Thou art the e-ver-last-ing Son of the Fa-ther.



When thou tookest upon thee, &c.

the Vir-gins Womb.



When

Continued

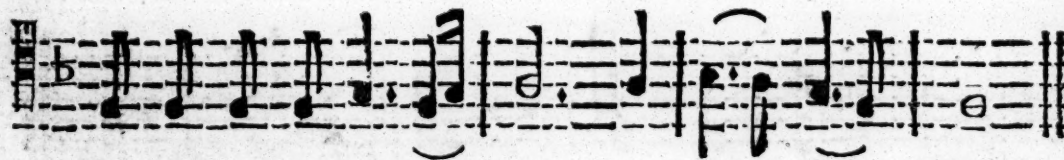
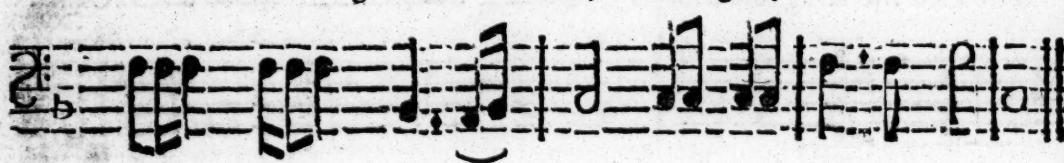


When thou hadst overcome, &c.

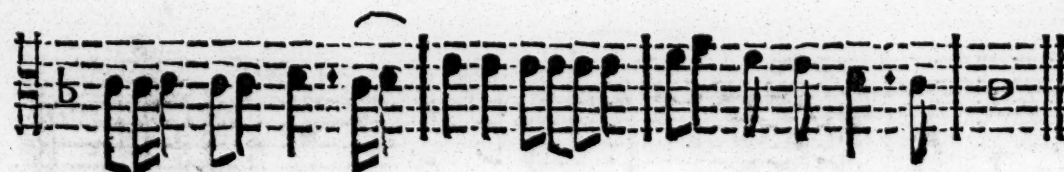
Heav'n to all Be'lie-vers.



Thou fittest at the right-hand of God, in the glory of the Fa-ther.



We believe that thou shalt come to be our Judge;



We therefore pray thee, &c.

with thy precious blood.



Make

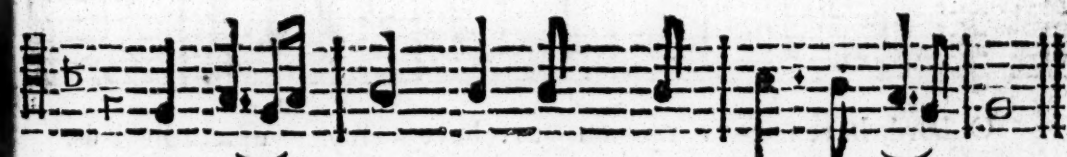
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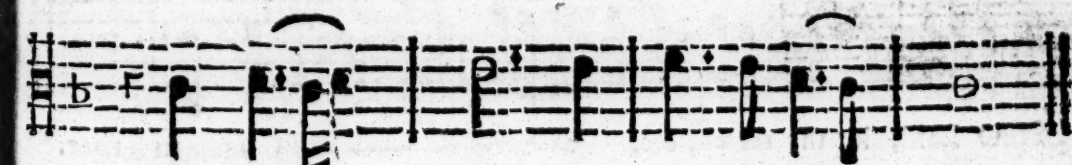
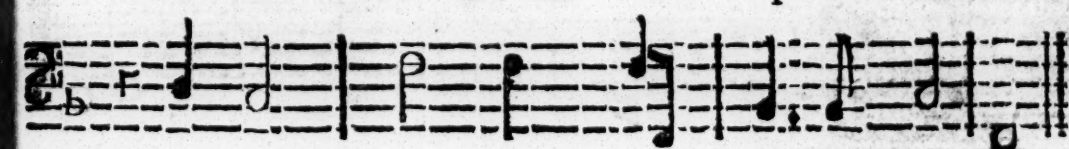
Make them to be numbred with thy Saints in glory e-ver—last—ing.



O Lord, save thy peo-ple, and blefs thine He—ri—tage.



Go—vern them : and lift them up for e—ver.



Day by Day : we mag—ni—fy thee :

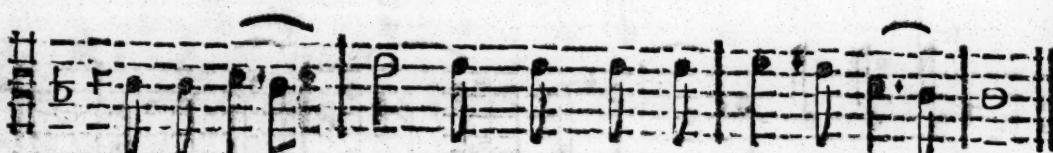
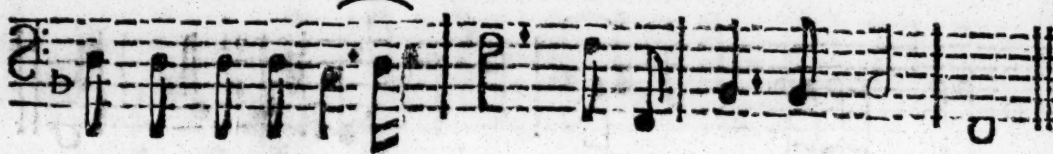


And

Continued.



And we wor-ship thy name, e-ver world with-out end.



Vouchsafe, O Lord: to keep us this day with-out sin.



O Lord, have mer-cy up-on us: have mercy up-on us.



O Lord, let thy mercy, &c. as our ———— trust is in thee.



C H O.

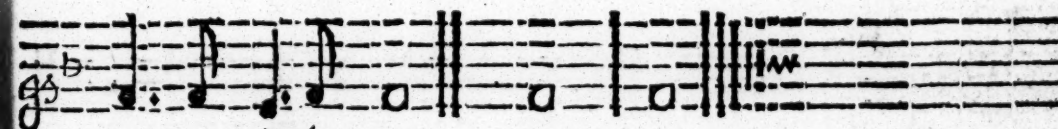
CHORUS.



O Lord, in thee have I trust-ed, let me ne-ver



O Lord, in thee have I trust-ed, let me ne-ver



be con-found-ed, A-men.



be con-found-ed, A-men.



C

B E N E-

BENEDICITE.



Bless ye the L. praise him,



O all ye works of God the Lord, bless ye the L. praise him,



and magni-fie him for ever,



and magni-fie him for ever.



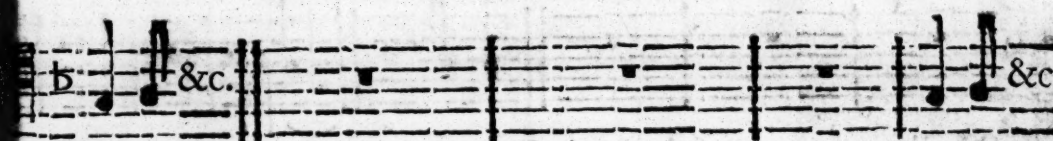
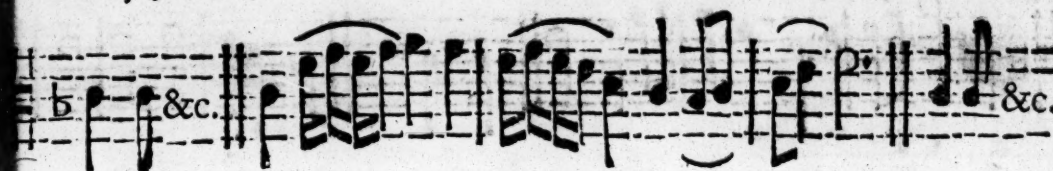
O all ye An—gels of the Lord,
Bless

CHANTING-TUNES. [11]

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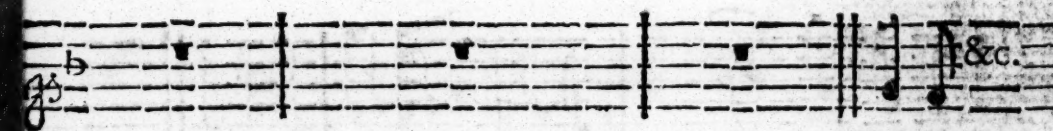
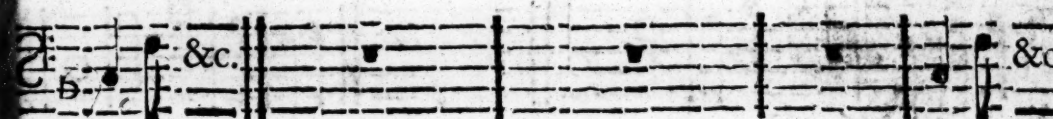


Bless ye, &c. O ye the star—ry Heavens high, Bless ye, &c.

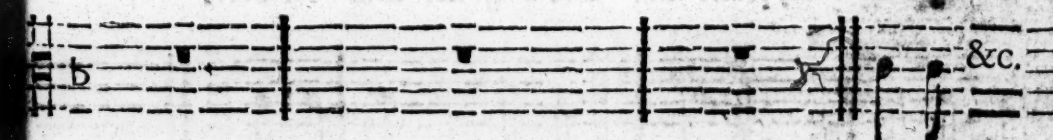


Bless ye, &c.

Bless ye, &c.



Bless ye, &c.



O ye wa-ters that be a-bove the fir-ma-ment, Bless ye, &c.



C 2

O all

Continued.



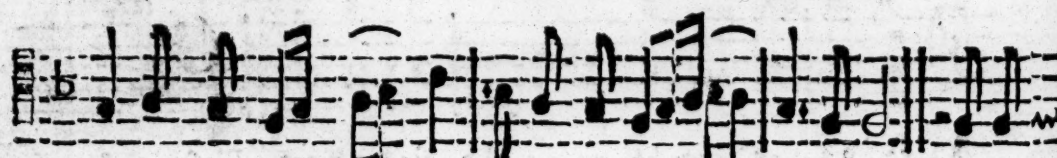
O all ye powers of the Lord, bleſs ye, &c. O ye ſun and moon,



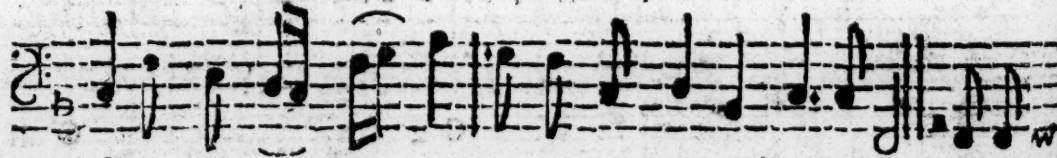
O all ye powers of the Lord, Bleſs ye, &c. O ye ſon and moon!



Bleſs ye the Lord, praife him and magnifie him for ever.



Bleſs ye the Lord, praife him and mag-ni-fie him for ever. Glory, &c.



Sing the GLORIA PATRI as in MAGNIFICAT.

JUBIL.

CHANTING-TUNES, [13]
JUBILATE DEO.

O be joy-ful in the Lord, all ye Lands,

Serve the Lord with gladness, and come be-fore his presence with a song.

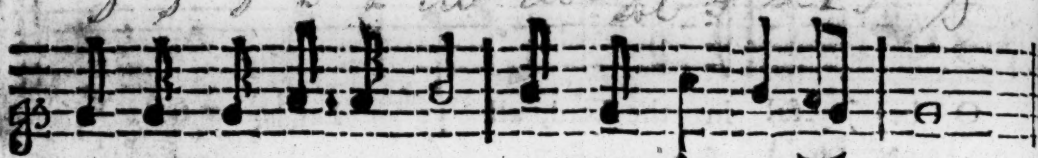
Be ye sure that the Ld. he is God, it is he that hath, &c. we our selves.

We are his people and the sheep of his pas-ture.

O go your way, &c. thanksgiving and in-to his, &c. with praise.

[14] CHANTING-TUNES

Continued.



Be thankful un—to him, and speak good of his Name.



For the Lord is gracious, and his mercy is e-ver-last-ing,



And his truth en-du-reth from gene-ration to ge-ne-ra-tion.



Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost.



CHANTING-TUNES.

[15]

Continued,

As it was in the beginning,

is now and ever

As it was in the beginning,

is now and e-ver

shall be world without end, Amen, A — — — — — men.

shall be world with-out end, Amen, A — — — — — men.

MAG

[6] CHANTING-TUNES.

MAGNIFICAT.

Tenor & Bassus.



My foul doth mag-ni—fie the Lord, and my



Spirit hath re-joy—ced in God my Sa—vi—our.



Contra & Bassus.



For he hath re—gard—ed the lowliness of his handmaiden.



For behold from henceforth all generations shall call me Blessed.



For

Continued.



For he, &c. mag — ni — fi — ed me, and ho — ly is his Name.



And his, &c. that fear him, thro'out all ge — ne — ra — ti — ons.



He hath shewed strength with his arm, he hath scatter'd the



proud in the I — ma — gi — na — tion of their hearts.



D

He

Continued.



He hath, &c: from their feat, and, &c. humble and meek,



He hath, &c.—gry with good, &c. sent empty a—way,



He remembering his mer-cy, hath holpen his servant Is-ra-el.



As he promised to our four Fathers, Abraham and his seed for ever.



Glory

CHANTING-TUNES. [19]



Glory, &c. Father, &c. Son and to the ho-ly Ghost.



CHORUS.



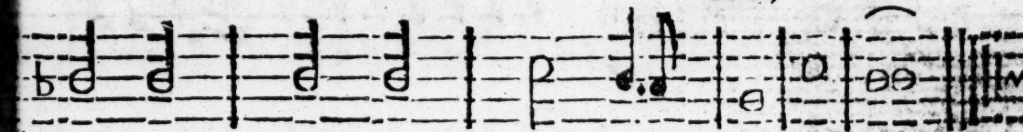
As it was in the beginning, is now and ever shall be, world without



As it was in the beginning, is now and ever shall be world without



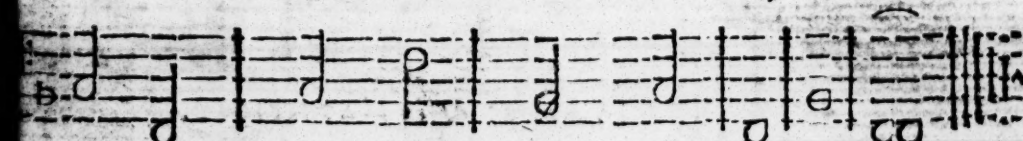
end. A ——— men, A — men.



A — men, A — men, A — men, A — men.



end. A ——— men, A — men.



A — men, A — men, A — men, A — men.

NUNC DIMITTIS,



Lord, &c. thy servant depart in peace, according to thy word.



For mine eyes, &c. thy sal-va-tion. Which thou hast pre-pared



of all peo-ple. To be a light, &c. the Gentiles:



and to be the Glory of thy People Is-ra-el, Glory, &c.



Sing the GLORIA PATRI as in MAGNIFICAT.

ANTHEMS in Four Parts.

ANTHEM I. *Taken out of the 12th Chapter of Isaiah.*

S.

Behold the Lord is my sal—va—tion, in him will I

trust; for the Lord is my strength and my song: And he is be—

S.

come my sal—va—tion. Cry a—loud, and sing un—to the Lord,

•for great is the holy, holy, holy, holy, holy, holy one of Is—ra—el.

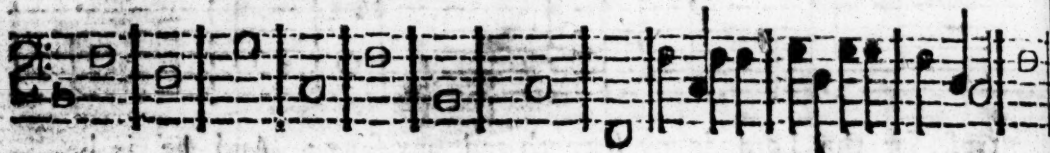
CHORUS.



Al-le-lu-jah, Al-le-lu-jah. :ll: :ll: :ll:



Al-le-lu-jah, Al-le-lu-jah. :ll: :ll: :ll:



:ll: :ll: Al-le-lu-jah.



:ll: :ll: Al-le-lu-jah.



ANTHEM

ANTHEM II. *Taken out of the 84th Psalm.*



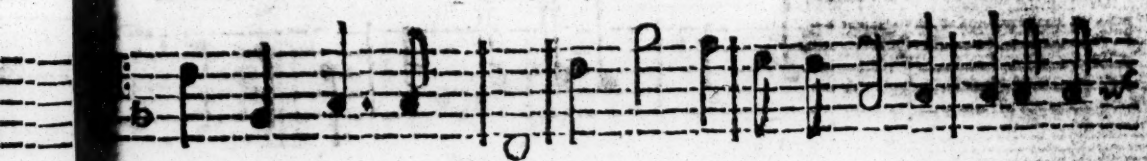
O how a—mi—able are thy dwellings thou Lord of Hosts, how



a—mi—able are thy dwellings thou



Lor—d of hosts, my soul hath a desire and longing to

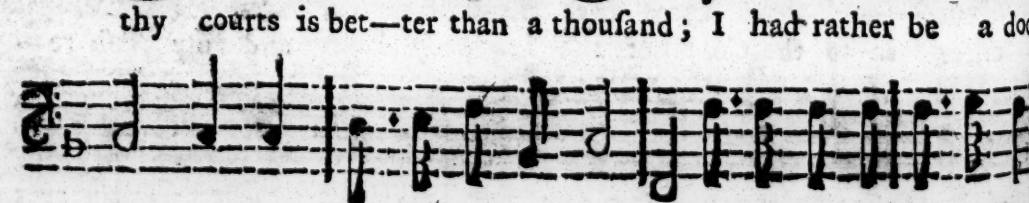
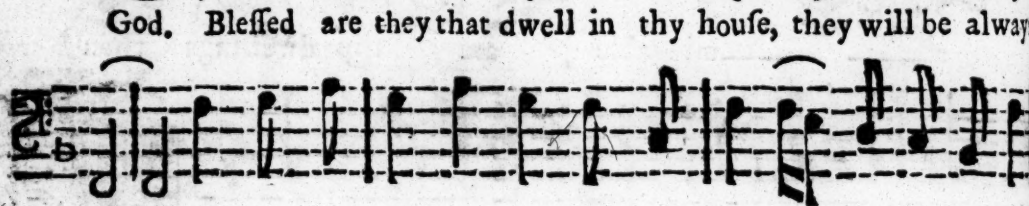
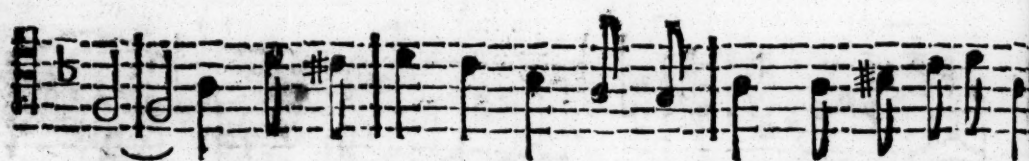
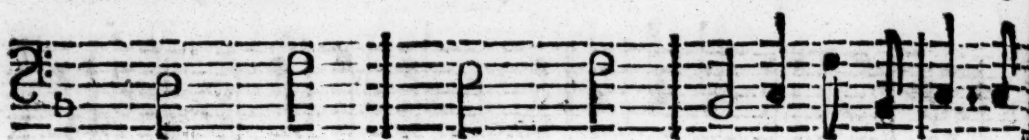


enter in—to the Courts of the Lord, my heart and my flesh re—



joy—

Continued.

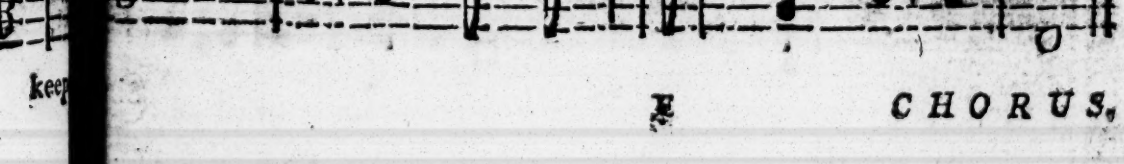
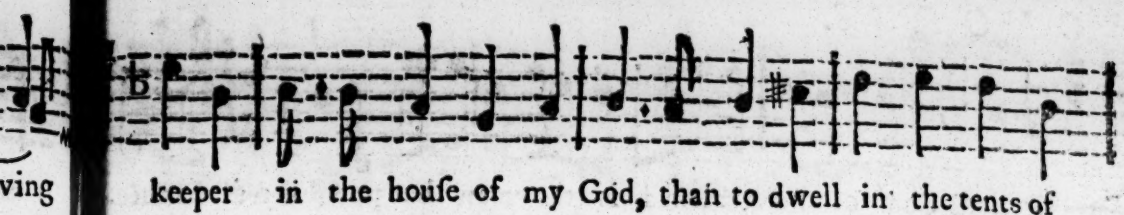


keep

ANTHEMS.

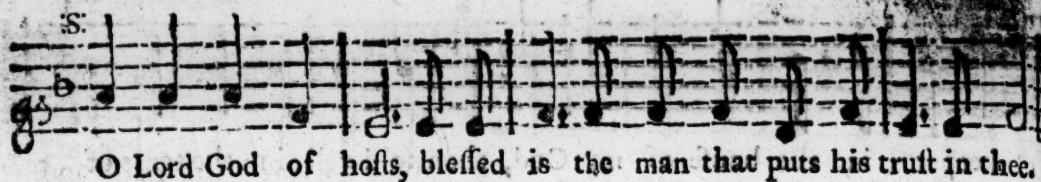
[25]

Continued.



Continued.

CHORUS.



O Lord God of hosts, blessed is the man that puts his trust in thee.



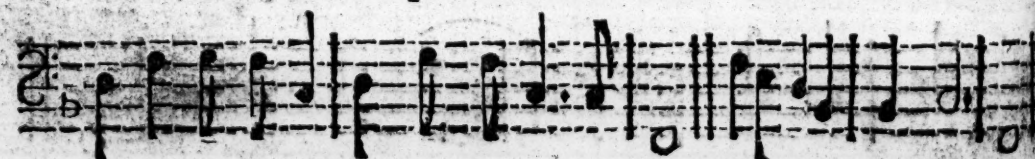
O Lord God of hosts, blessed is the man that puts his trust in thee.



Blessed is the man that puts his trust in thee. A———men.



Blessed is the man that puts his trust in thee. A———men.



ANTHEM III. *Taken out of the 96th Psalm.*



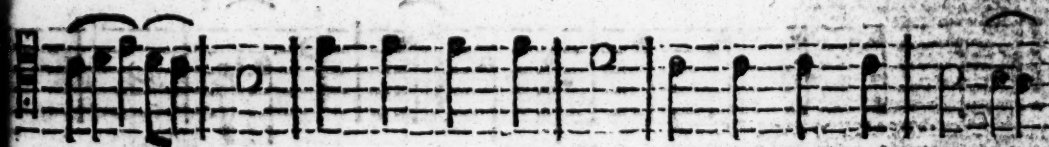
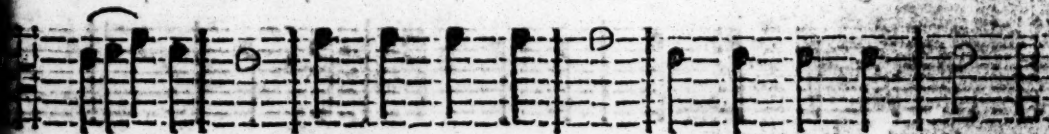
Sing, sing un—to the Lord, sing, sing un—to the Lord, and



Sing, sing un—to the Lord, sing, sing un—to the Lord, and



praise his name ; sing un—to the Lord, sing un—to the Lord, and



praise his name ; sing un—to the Lord, sing un—to the Lord, and



Continued.



praise his name, be tell-ing of his fal—va—tion, be



praise his name, be tell-ing of his fal—va—tion, be



tell-ing of his fal—vation from day to day.



tell-ing of his fal—va—tion from day to day.



ANTHEMS.

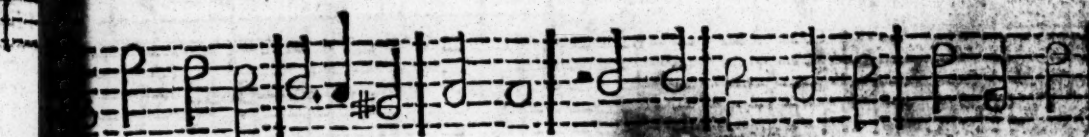
[29]

Continued.

Treble and Bass.



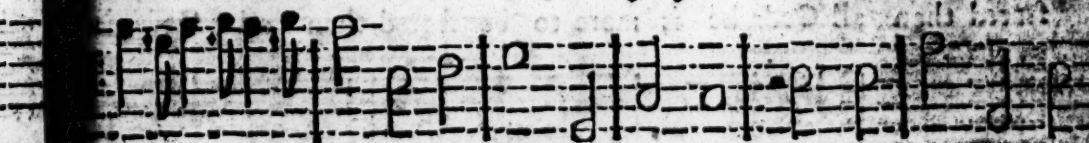
De—clare his Honour, de—clare his Honour, his Honour, his



Honour un—to the heathens, and his wonders, his wonders, his



won—ders un—to the people, and his wonders, his

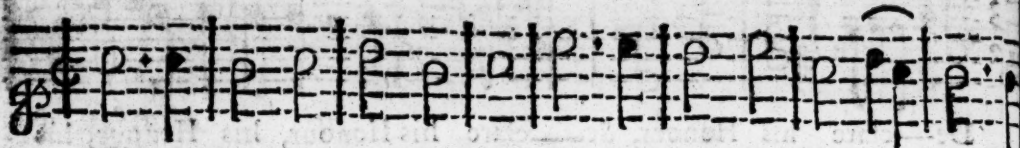


won—ders un—to the people. Sing unto, &c. (as before.)



Tre

Continued.

Treble and Bass.

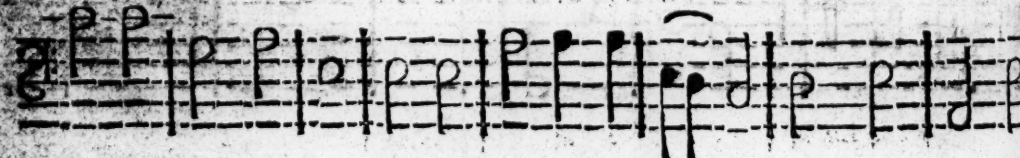
For the Lord, the Lord is great, for the Lord, the Lord is great, he



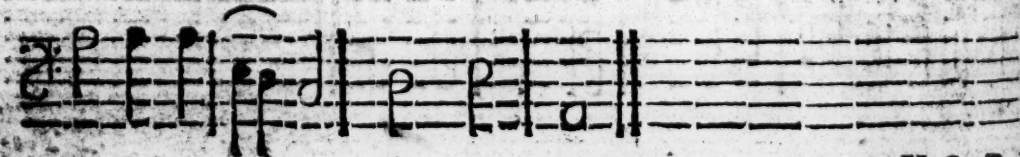
cannot, cannot worthily be praised, be praised, he is more to be



feared than all Gods, he is more to be feared than all Gods, is



more to be fear-ed than all Gods. Sing unto the Lord, (as before.)



C H O R U S

ANTHEMS,

[36]

Continued.

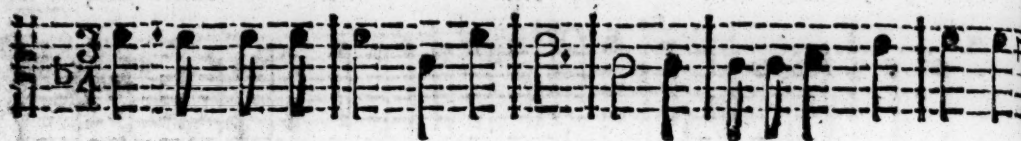
CHORUS.



A N.

A N T H E M IV. *Taken out of the 125th Psalm.*

They that put their trust in the Lord, shall be even as mount Si-on



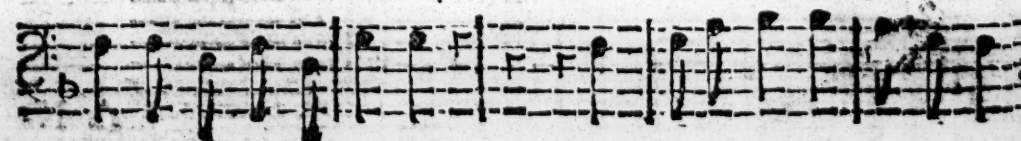
They that put their trust in the Lord, shall be even as mount Si-on



which may not be remov-ed, but standeth fast, but standeth fast for



which may not be removed, but standeth fast, but standeth fast for



Continued.



on ever, but standeth fast for ever. The hills stand about Je-ru-sa-lem,



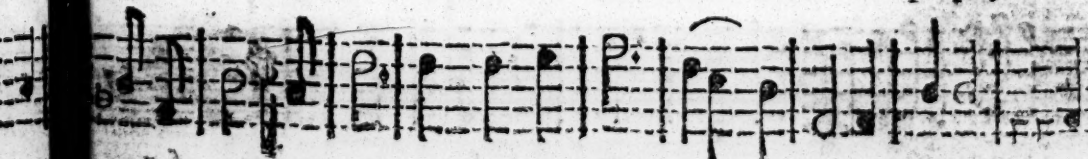
on ever, but standeth fast for ever. The hills stand about Je-rusalem.



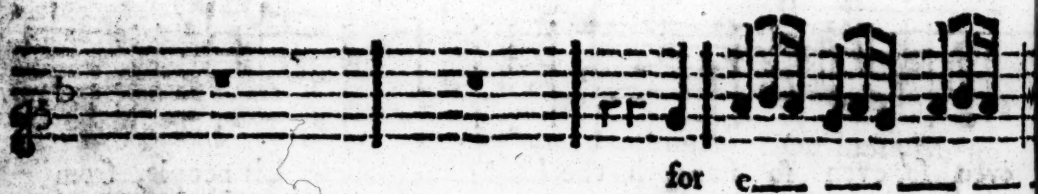
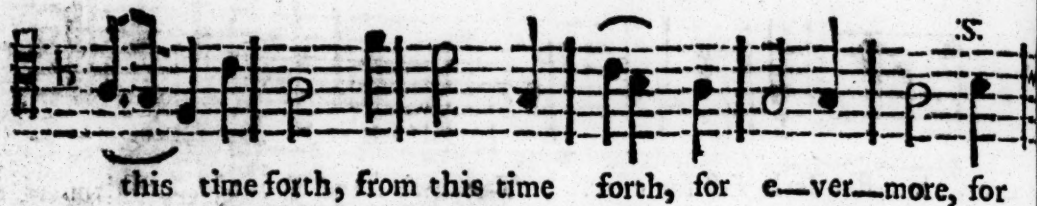
t for even so, even so standeth the Lord round about his people, from



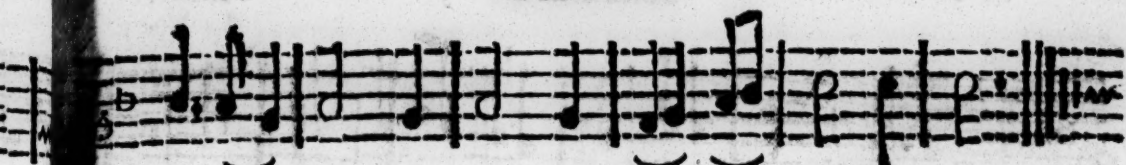
t for even so, even so standeth the Lord round about his people, from



Continued.



Continued.



ver more, from this time forth for e—ver more.



e—ver more, from this time forth for e—ver more.



e—ver more.

Treble to Magnificat.



My soul doth magni—fy the Lord, and my



spirit hath re—joy—ced in God my Sa—vi—our.



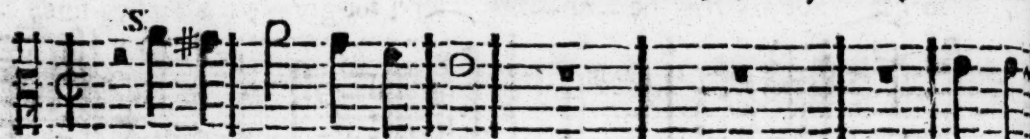
For he hath re—gard—ed the lowliness, of his hand Maiden.



For behold from henceforth, all generations shall call me blessed, &c.

ANTHEM V. *Taken out of the 103d Psalm.*

Praise the Lord, O my soul, and all

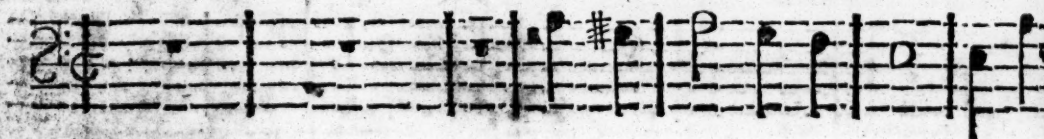


Praise the Lord, O my soul,

and all



Praise the Lord, O my soul, and all



that is within me praise his ho-ly name. Praise the Lord, O my soul,



that is within me praise his ho-ly name. Praise the Lord, O my soul,



ANTHEMS.

[37]

Continued.

all
and forget not all his be-ne-fits, who for-giv-eth all thy sins,

all

all
and forget not all his be-ne-fits, who for-giv-eth all thy sins,

soul
and healeth all thy in-fir-mi-ties. A — — — men.

soul
And healeth all thy in-fir-mi-ties. A — — — men.

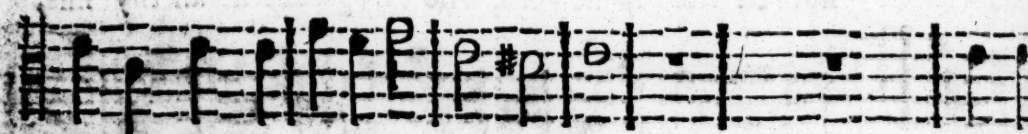
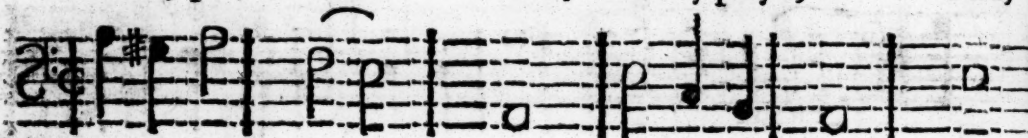
A N.

A N T H E M VI. *Taken out of the 39th Psalm.*

Hear my pray'r, O Lord, hear my pray'r, O Lord,



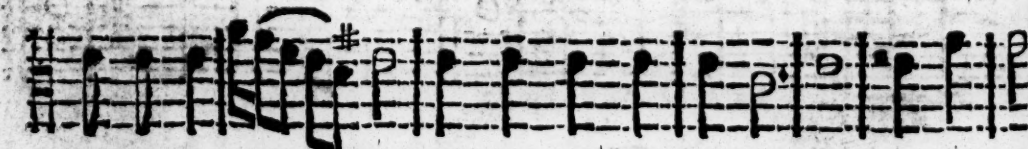
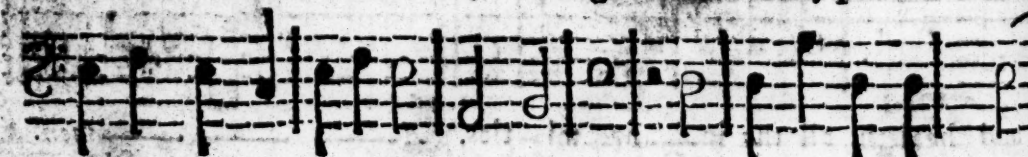
Hear my pray'r, O Lord, hear my pray'r, O Lord,



and with thine ear consider my calling, hold not



and with thine ear, consider my calling, hold not thy peace at m-



thy peace at my tears, hold not thy peace at my tears, for I am



y tears, hold not thy peace at my tears, for I am



a stran

ANTHEMS.

[39]

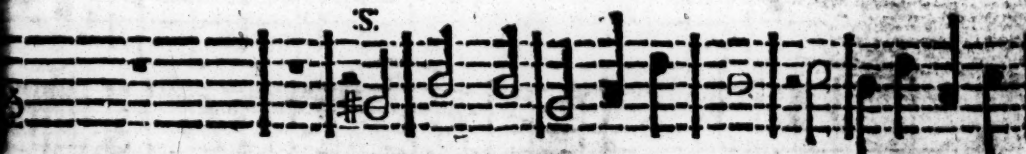
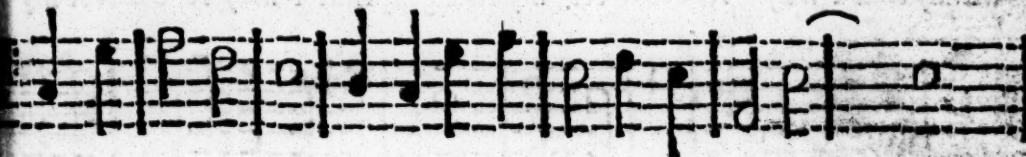
Continued.



a stranger with thee, and a sojourner, as all my



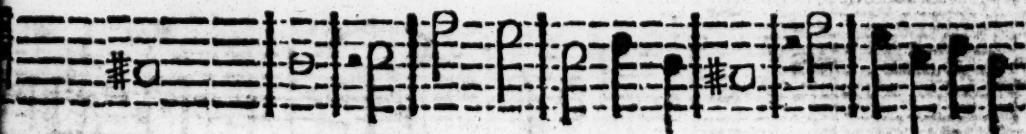
a stranger with thee, and a sojourner, as all my Fa



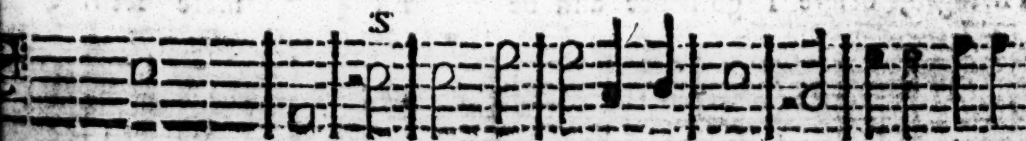
O spare me a little while, a little, little



Fa—thers were: O spare me a little while, a little, little



thers were. O spare me a little while, a little, little



while,

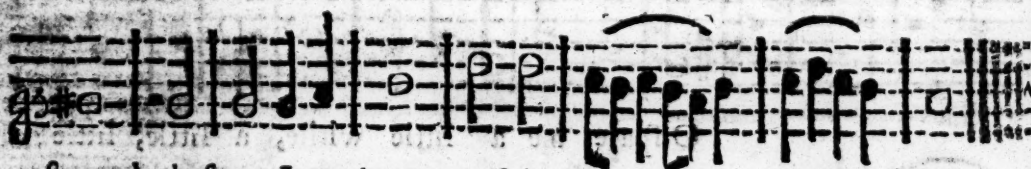
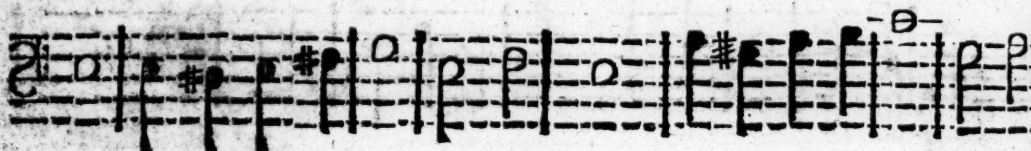
Continued.



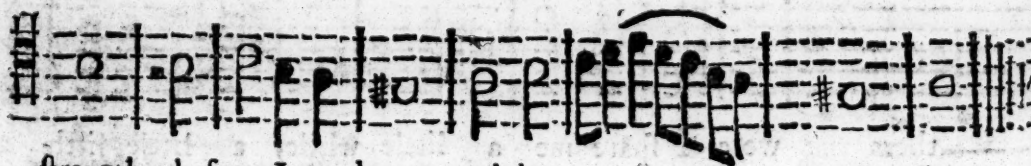
while, that I may re—co—ver my strength, that I may re—co—ver my



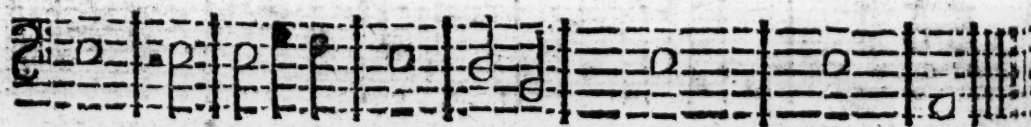
while, that I may re—co—ver my strength, that I may re—co—ver my



strength, before I go hence and be no more seen.



strength, before I go hence and be no more seen.



ANTHEM

ANTHEM VII. Taken out of the 24th Psalm.



Lift up your heads, O ye gates, and be ye lift up ye



e-ver-last-ing doors, and the King, the King of Glo-ry



sha ——— ll, sha ——— ll come in.



Treble alone.



Who is the King, the King of Glo-ry?



who is the King, the Kin ——— g of Glo-ry?


G

it

Continued.

it is the Lord, it is the Lord, the Lord, strong and mighty,

it is the Lord, it is the Lord, the Lord, strong and mighty,



A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures separated by vertical bar lines. The notes are written in a cursive, handwritten style, with some notes beamed together. There are also rests and other musical symbols present.

even the Lord, even the Lord, strong and mighty, strong.

even the Lord, even the Lord, stron ——— g and mighty, stron

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), A3 (quarter), G3 (half), F3 (half), E3 (half), D3 (half), C3 (half), Bb2 (quarter), A2 (quarter), G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), Bb1 (quarter), A1 (quarter), G1 (half), F1 (half), E1 (half), D1 (half), C1 (half), Bb0 (quarter), A0 (quarter), G0 (half), F0 (half), E0 (half), D0 (half), C0 (half), Bb-1 (quarter), A-1 (quarter), G-1 (half), F-1 (half), E-1 (half), D-1 (half), C-1 (half), Bb-2 (quarter), A-2 (quarter), G-2 (half), F-2 (half), E-2 (half), D-2 (half), C-2 (half), Bb-3 (quarter), A-3 (quarter), G-3 (half), F-3 (half), E-3 (half), D-3 (half), C-3 (half), Bb-4 (quarter), A-4 (quarter), G-4 (half), F-4 (half), E-4 (half), D-4 (half), C-4 (half), Bb-5 (quarter), A-5 (quarter), G-5 (half), F-5 (half), E-5 (half), D-5 (half), C-5 (half), Bb-6 (quarter), A-6 (quarter), G-6 (half), F-6 (half), E-6 (half), D-6 (half), C-6 (half), Bb-7 (quarter), A-7 (quarter), G-7 (half), F-7 (half), E-7 (half), D-7 (half), C-7 (half), Bb-8 (quarter), A-8 (quarter), G-8 (half), F-8 (half), E-8 (half), D-8 (half), C-8 (half), Bb-9 (quarter), A-9 (quarter), G-9 (half), F-9 (half), E-9 (half), D-9 (half), C-9 (half), Bb-10 (quarter), A-10 (quarter), G-10 (half), F-10 (half), E-10 (half), D-10 (half), C-10 (half), Bb-11 (quarter), A-11 (quarter), G-11 (half), F-11 (half), E-11 (half), D-11 (half), C-11 (half), Bb-12 (quarter), A-12 (quarter), G-12 (half), F-12 (half), E-12 (half), D-12 (half), C-12 (half), Bb-13 (quarter), A-13 (quarter), G-13 (half), F-13 (half), E-13 (half), D-13 (half), C-13 (half), Bb-14 (quarter), A-14 (quarter), G-14 (half), F-14 (half), E-14 (half), D-14 (half), C-14 (half), Bb-15 (quarter), A-15 (quarter), G-15 (half), F-15 (half), E-15 (half), D-15 (half), C-15 (half), Bb-16 (quarter), A-16 (quarter), G-16 (half), F-16 (half), E-16 (half), D-16 (half), C-16 (half), Bb-17 (quarter), A-17 (quarter), G-17 (half), F-17 (half), E-17 (half), D-17 (half), C-17 (half), Bb-18 (quarter), A-18 (quarter), G-18 (half), F-18 (half), E-18 (half), D-18 (half), C-18 (half), Bb-19 (quarter), A-19 (quarter), G-19 (half), F-19 (half), E-19 (half), D-19 (half), C-19 (half), Bb-20 (quarter), A-20 (quarter), G-20 (half), F-20 (half), E-20 (half), D-20 (half), C-20 (half), Bb-21 (quarter), A-21 (quarter), G-21 (half), F-21 (half), E-21 (half), D-21 (half), C-21 (half), Bb-22 (quarter), A-22 (quarter), G-22 (half), F-22 (half), E-22 (half), D-22 (half), C-22 (half), Bb-23 (quarter), A-23 (quarter), G-23 (half), F-23 (half), E-23 (half), D-23 (half), C-23 (half), Bb-24 (quarter), A-24 (quarter), G-24 (half), F-24 (half), E-24 (half), D-24 (half), C-24 (half), Bb-25 (quarter), A-25 (quarter), G-25 (half), F-25 (half), E-25 (half), D-25 (half), C-25 (half), Bb-26 (quarter), A-26 (quarter), G-26 (half), F-26 (half), E-26 (half), D-26 (half), C-26 (half), Bb-27 (quarter), A-27 (quarter), G-27 (half), F-27 (half), E-27 (half), D-27 (half), C-27 (half), Bb-28 (quarter), A-28 (quarter), G-28 (half), F-28 (half), E-28 (half), D-28 (half), C-28 (half), Bb-29 (quarter), A-29 (quarter), G-29 (half), F-29 (half), E-29 (half), D-29 (half), C-29 (half), Bb-30 (quarter), A-30 (quarter), G-30 (half), F-30 (half), E-30 (half), D-30 (half), C-30 (half), Bb-31 (quarter), A-31 (quarter), G-31 (half), F-31 (half), E-31 (half), D-31 (half), C-31 (half), Bb-32 (quarter), A-32 (quarter), G-32 (half), F-32 (half), E-32 (half), D-32 (half), C-32 (half), Bb-33 (quarter), A-33 (quarter), G-33 (half), F-33 (half), E-33 (half), D-33 (half), C-33 (half), Bb-34 (quarter), A-34 (quarter), G-34 (half), F-34 (half), E-34 (half), D-34 (half), C-34 (half), Bb-35 (quarter), A-35 (quarter), G-35 (half), F-35 (half), E-35 (half), D-35 (half), C-35 (half), Bb-36 (quarter), A-36 (quarter), G-36 (half), F-36 (half), E-36 (half), D-36 (half), C-36 (half), Bb-37 (quarter), A-37 (quarter), G-37 (half), F-37 (half), E-37 (half), D-37 (half), C-37 (half), Bb-38 (quarter), A-38 (quarter), G-38 (half), F-38 (half), E-38 (half), D-38 (half), C-38 (half), Bb-39 (quarter), A-39 (quarter), G-39 (half), F-39 (half), E-39 (half), D-39 (half), C-39 (half), Bb-40 (quarter), A-40 (quarter), G-40 (half), F-40 (half), E-40 (half), D-40 (half), C-40 (half), Bb-41 (quarter), A-41 (quarter), G-41 (half), F-41 (half), E-41 (half), D-41 (half), C-41 (half), Bb-42 (quarter), A-42 (quarter), G-42 (half), F-42 (half), E-42 (half), D-42 (half), C-42 (half), Bb-43 (quarter), A-43 (quarter), G-43 (half), F-43 (half), E-43 (half), D-43 (half), C-43 (half), Bb-44 (quarter), A-44 (quarter), G-44 (half), F-44 (half), E-44 (half), D-44 (half), C-44 (half), Bb-45 (quarter), A-45 (quarter), G-45 (half), F-45 (half), E-45 (half), D-45 (half), C-45 (half), Bb-46 (quarter), A-46 (quarter), G-46 (half), F-46 (half), E-46 (half), D-46 (half), C-46 (half), Bb-47 (quarter), A-47 (quarter), G-47 (half), F-47 (half), E-47 (half), D-47 (half), C-47 (half), Bb-48 (quarter), A-48 (quarter), G-48 (half), F-48 (half), E-48 (half), D-48 (half), C-48 (half), Bb-49 (quarter), A-49 (quarter), G-49 (half), F-49 (half), E-49 (half), D-49 (half), C-49 (half), Bb-50 (quarter), A-50 (quarter), G-50 (half), F-50 (half), E-50 (half), D-50 (half), C-50 (half), Bb-51 (quarter), A-51 (quarter), G-51 (half), F-51 (half), E-51 (half), D-51 (half), C-51 (half), Bb-52 (quarter), A-52 (quarter), G-52 (half), F-52 (half), E-52 (half), D-52 (half), C-52 (half), Bb-53 (quarter), A-53 (quarter), G-53 (half), F-53 (half), E-53 (half), D-53 (half), C-53 (half), Bb-54 (quarter), A-54 (quarter), G-54 (half), F-54 (half), E-54 (half), D-54 (half), C-54 (half), Bb-55 (quarter), A-55 (quarter), G-55 (half), F-55 (half), E-55 (half), D-55 (half), C-55 (half), Bb-56 (quarter), A-56 (quarter), G-56 (half), F-56 (half), E-56 (half), D-56 (half), C-56 (half), Bb-57 (quarter), A-57 (quarter), G-57 (half), F-57 (half), E-57 (half), D-57 (half), C-57 (half), Bb-58 (quarter), A-58 (quarter), G-58 (half), F-58 (half), E-58 (half), D-58 (half), C-58 (half), Bb-59 (quarter), A-59 (quarter), G-59 (half), F-59 (half), E-59 (half), D-59 (half), C-59 (half), Bb-60 (quarter), A-60 (quarter), G-60 (half), F-60 (half), E-60 (half), D-60 (half), C-60 (half), Bb-61 (quarter), A-61 (quarter), G-61 (half), F-61 (half), E-61 (half), D-61 (half), C-61 (half), Bb-62 (quarter), A-62 (quarter), G-62 (half), F-62 (half), E-62 (half), D-62 (half), C-62 (half), Bb-63 (quarter), A-63 (quarter), G-63 (half), F-63 (half), E-63 (half), D-63 (half), C-63 (half), Bb-64 (quarter), A-64 (quarter), G-64 (half), F-64 (half), E-64 (half), D-64 (half), C-64 (half), Bb-65 (quarter), A-65 (quarter), G-65 (half), F-65 (half), E-65 (half), D-65 (half), C-65 (half), Bb-66 (quarter), A-66 (quarter), G-66 (half), F-66 (half), E-66 (half), D-66 (half), C-66 (half), Bb-67 (quarter), A-67 (quarter), G-67 (half), F-67 (half), E-67 (half), D-67 (half), C-67 (half), Bb-68 (quarter), A-68 (quarter), G-68 (half), F-68 (half), E-68 (half), D-68 (half), C-68 (half), Bb-69 (quarter), A-69 (quarter), G-69 (half), F-69 (half), E-69 (half), D-69 (half), C-69 (half), Bb-70 (quarter), A-70 (quarter), G-70 (half), F-70 (half), E-70 (half), D-70 (half), C-70 (half), Bb-71 (quarter), A-71 (quarter), G-71 (half), F-71 (half), E-71 (half), D-71 (half), C-71 (half), Bb-72 (quarter), A-72 (quarter), G-72 (half), F-72 (half), E-72 (half), D-72 (half), C-72 (half), Bb-73 (quarter), A-73 (quarter), G-73 (half), F-73 (half), E-73 (half), D-73 (half), C-73 (half), Bb-74 (quarter), A-74 (quarter), G-74 (half), F-74 (half), E-74 (half), D-74 (half), C-74 (half), Bb-75 (quarter), A-75 (quarter), G-75 (half), F-75 (half), E-75 (half), D-75 (half), C-75 (half), Bb-76 (quarter), A-76 (quarter), G-76 (half), F-76 (half), E-76 (half), D-76 (half), C-76 (half), Bb-77 (quarter), A-77 (quarter), G-77 (half), F-77 (half), E-77 (half), D-77 (half), C-77 (half), Bb-78 (quarter), A-78 (quarter), G-78 (half), F-78 (half), E-78 (half), D-7

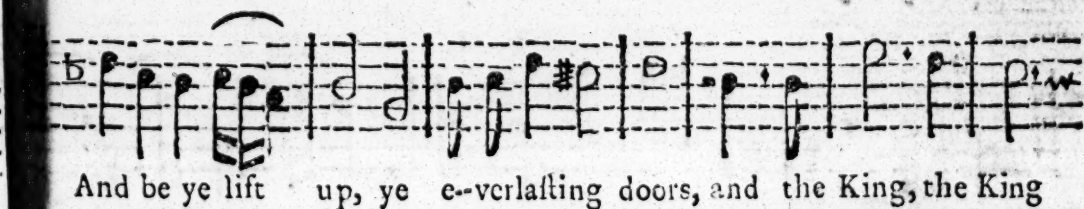
-g and mighty, mighty mighty, mighty, mighty in battle,

[illegible]

ANTHEMS.

[43]

Continued.



Continued.



of Glory sha— — — — —ll, sha— — — — —ll come in

*Treble alone.*

Who is the King, the King of Glo—ry? who is the



King, the Ki— — — — —ng of Glory?

C H O R U S.



Even the Lord, even the Lord of hosts, he is the



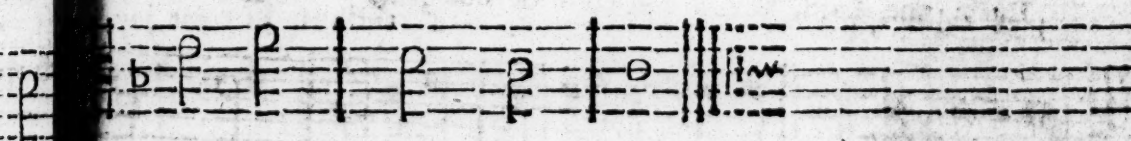
E—ven the Lord, even the Lord of hosts, he is the



ANTHEMS.

[45]

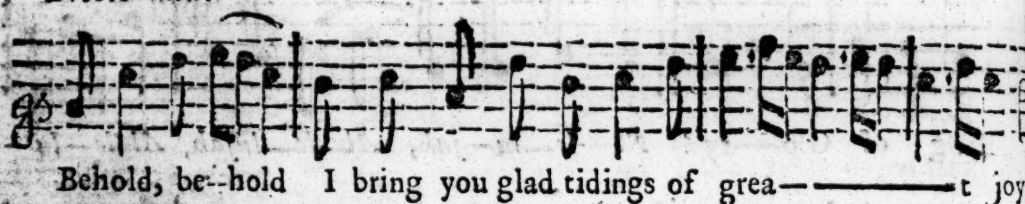
Continued.



Behold

A N T H E M VIII. *Taken out of the 2d Chapter of St. Luke**Tenor & Bassus.*


Be-hold, be-hold I bring you glad tidings of great joy,

Treble alone.


Behold, be-hold I bring you glad tidings of grea—t joy,

Bassus alone.


Behold, be-hold I bring you gla—d tidings of great joy,



glad tidings, gla—d tidings of great joy,



glad tidings, gla—d tidings of great joy,



glad tidings, gla—d ti-dings of great joy,



glad tidings, glad ti—dings of great joy,

Continued.

Luke

joy,

joy,

at joy,

joy,

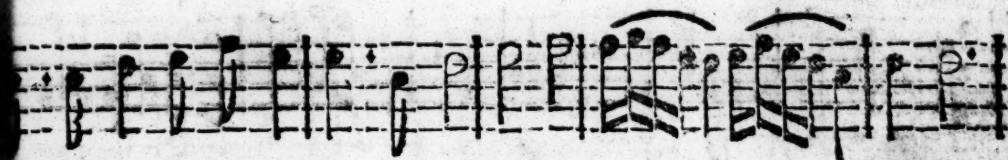
joy,

joy,

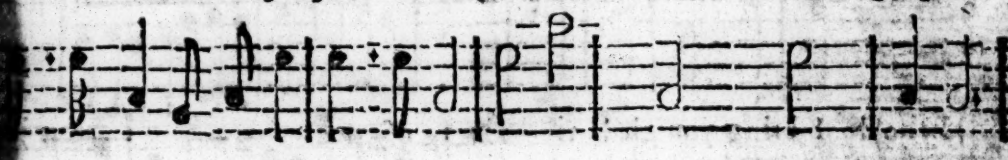
joy,



which shall be to all people, to all, all, all, all, all people.



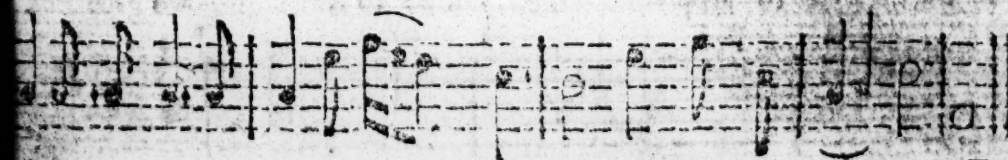
which shall be to all people, to all, all, all, all, all people.



For unto thee this day is born, a Sav'our, which is Christ the Lord.



For unto thee this day is born, a Sav'our which is Christ the Lord.



For

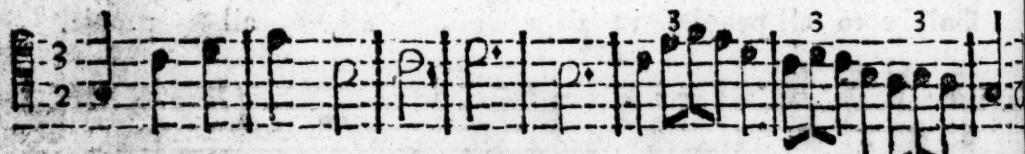
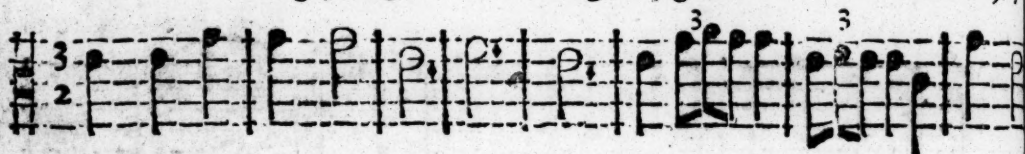
Continued.

Bassus alone.

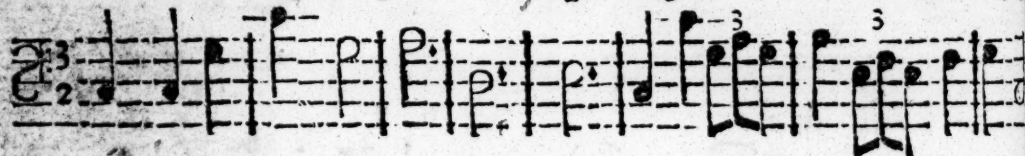
For unto thee this day is born, a Sav'our which is Chri—st the Lon



Behold I bring you glad ti—dings of grea— — — t joy



Behold I bring you glad ti—dings of grea— — — t joy



Which shall be to all people, which shall be to all, all, all, all people



Which shall be to all people, which shall be to all, all, all, all people



Gloria

ANTHEMS.

[49]

Continued.

Glory be to God on high, Glo-ry be to God, to God on high,

Glory be to God on high, Glo-ry be to God, to God on high,

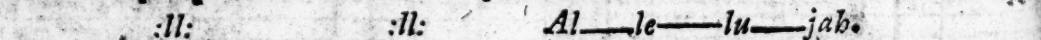
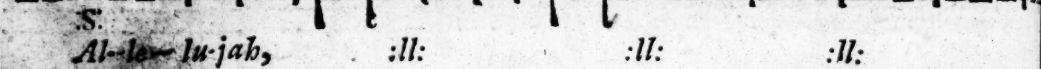
and on earth, peace, peace, peace, peace, good will to-wards men.

and on earth, peace, peace, peace, peace, good will to-wards men.

H

Alle-

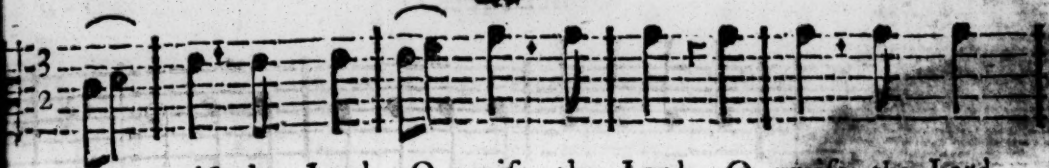
Continued.



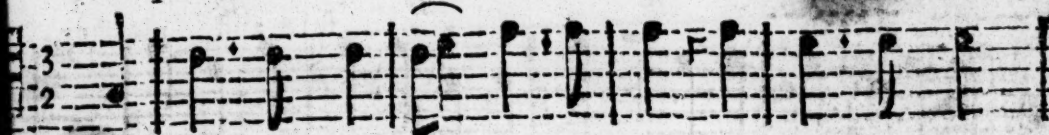
ANTHEMS.

[51]

ANTHEM IX. *Taken out of the 147th Psalm.*



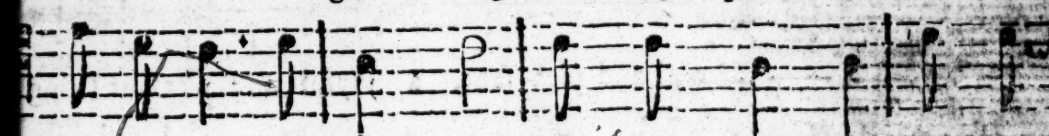
O praise the Lord, O praise the Lord, O praise the Lord,



O praise the Lord, O praise the Lord, O praise the Lord,



for it is a good thing to sing prai—ses, to sing



for it is a good thing to sing prai—ses, to sing



praises, to sing prai—ses un—to our God.

Tenor & Basses.



praises, to sing praises un—to our God, yea, a joy—



Continued.



— — — — — ful and pleasant,



a joy — — — — — ful and pleasant, a joyful and pleasant thing



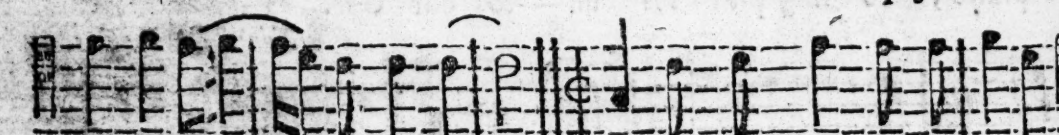
a joy — — — — — ful and plea-sant, a joyful and pleasant thing



a joy, a joy — — — — — ful,



it is to be thank — — — — — ful. The Lord doth build up Je — ru — sa — lem,



it is to be thankful. The Lord doth build up Je — ru — sa — lem.



and

ANTHEMS,

[53]

Continued.



and gather to gether the out cast, the out cast of If—ra—el.



and gather to gether the out cast, the out cast of If—ra—el.



Tenor alone.



He heal—eth those, he heal—eth those that are bro—ken in heart,



and giveth medicine, and giveth medicine to heal, to heal

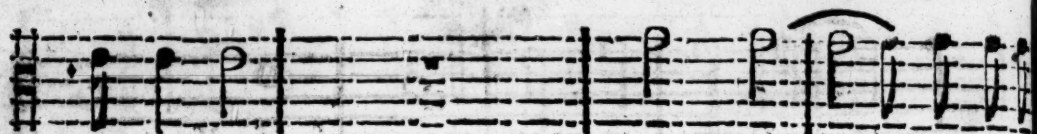


and giveth medicine, and giveth medicine to heal, to heal



their

Continued.

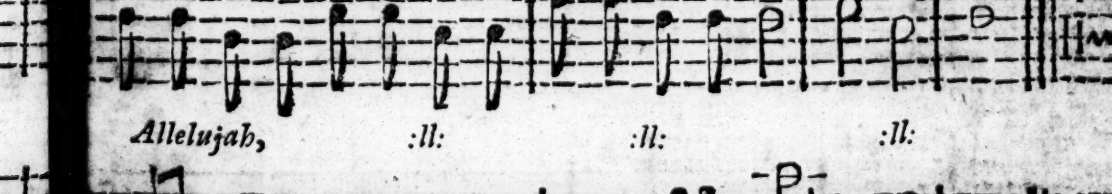


O sing a



sing

Continued.



A N T H E M X. *Taken out of the 68th Psalm.*



O sing un-to God, O sing un-to God, sing praises,



O sing un—to God, O sing un—to God, sing praises, sing



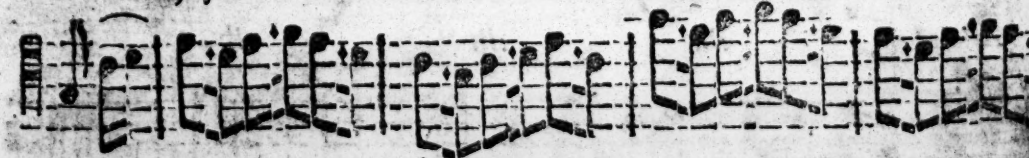
praises un—to his name, magnifie him, magnifie him and praise him,



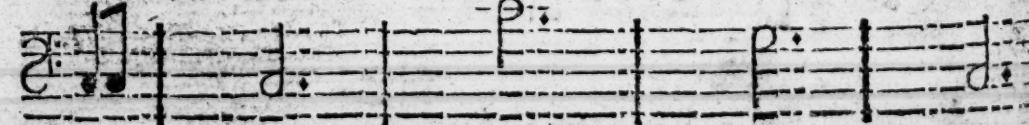
praises un—to his name, magnifie him, magnifie him and praise him.



and re—joy



and re-joy.



Continued.



ce. be fore him, e ven God in his ho ly ha bi ta tion.



ce be fore him, e ven God in his ho ly ha bi ta tion.



Bassus alone.



The earth shoo



Who is the God of If ra el?



at the pre fence of God. Who is the God of If ra el?



at the pre fence of God. Who is the God of If ra el?



Continued.

Tenor alone.

Kings with their Ar—mies did fl—



—ce and were dif—comfit—ed, Kings with their Armies



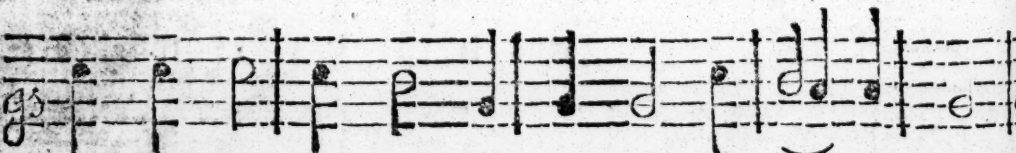
did flee and were dif—com—fit—ed,

Bassus alone.

Then were they as white, as white, as white, as white,



as white, as white as snow in Sal—mon.



O sing prai—ses, O sing prai—ses un—to the Lord,



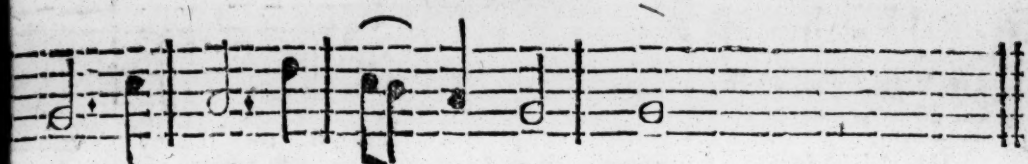
O sing prai—ses, O sing prai—ses un—to the Lord,



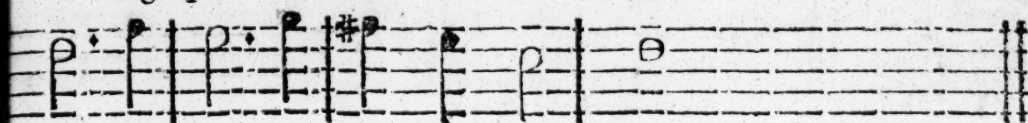
ANTHEMS.

[59]

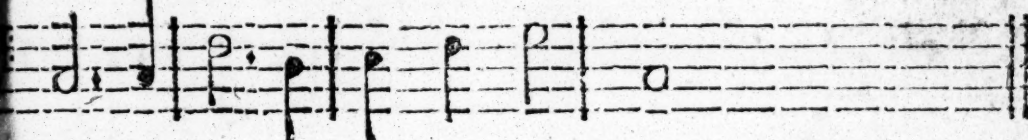
Continued.



O sing prai—ses, un—to the Lord,



O sing prai—ses un—to the Lord.



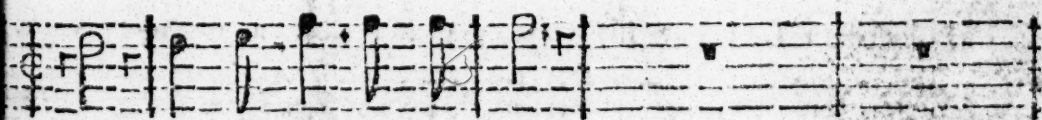
Bassus alone.



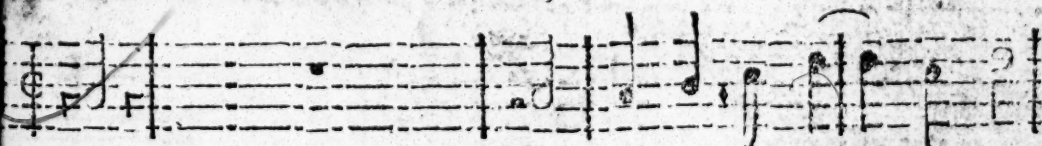
Who sit—eth in the Heavens, o—



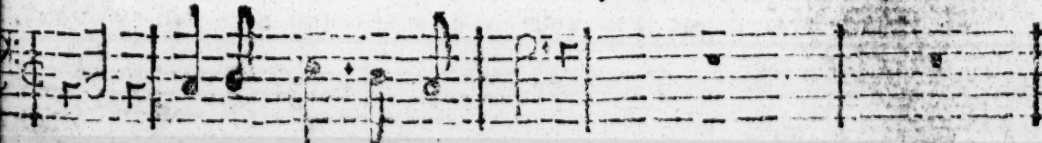
—ver all from the be—gin—ning.



Lo! he doth send out his voice,

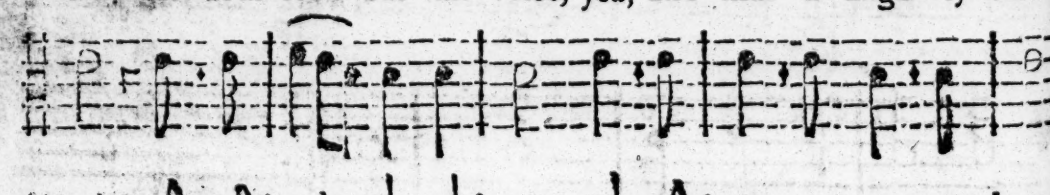
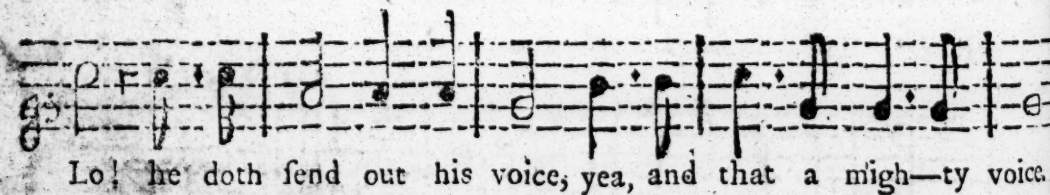
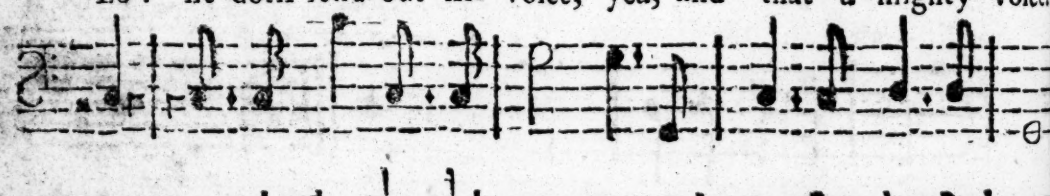
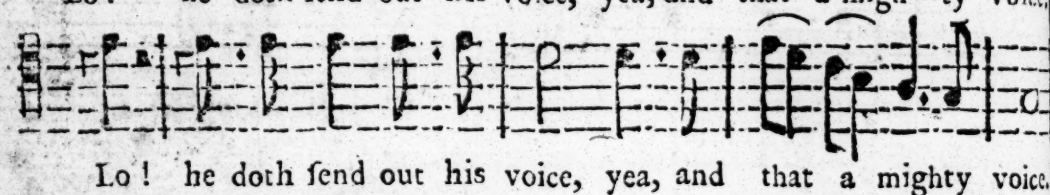
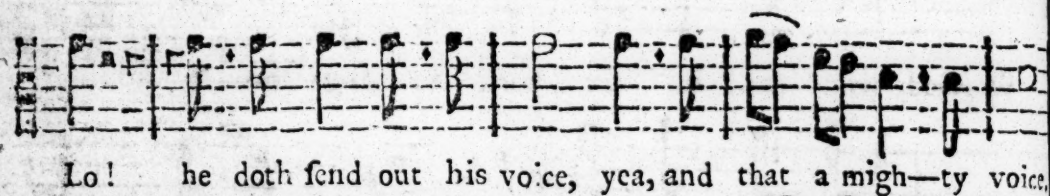


Lo! yea, and that a mighty voice,



Lo! he doth send out his voice,

Continued.



ANTHEMS

[61]

Continued.



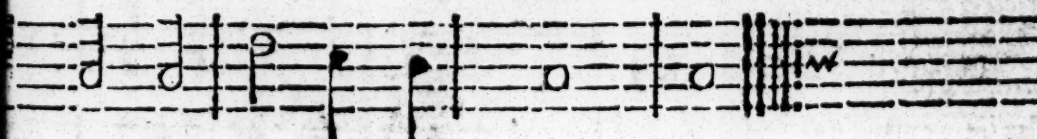
O God, won-der-ful art thou in thy ho-ly



O God, won-der-ful art thou in thy ho-ly



pla-ces, A — — — — men



pla-ces, A — — — — men.



Thou

A N T H E M XI. *Taken out of the 65th Psalm.**Tenor alone.*

Thou, O God, art prai—fed in Si—on,

Bassus alone.

Thou, O God, art prai—fed in Si—on,

Contra alone.

Thou, O God, art prai—fed in Si—on,

Treble alone.

Thou, O God, art prai—fed in Si—on,

Tenor alone.

un—to thee shall the vow be perform—ed in Je—ru—sa—lem.

S.



un—to thee shall the vow be perform—ed in Je—ru—sa—lem.



un—to thee shall the vow be perform—ed in Je—ru—sa—lem.



Continued.

S.



Thou that heareth the pray'r, unto thee shall all flesh come, unto thee



Thou that heareth the pray'r, unto thee shall all flesh come, unto thee

S.



shall all flesh come. Thou crown—est the year with thy goodness,



shall all flesh come. Thou crown—est the year with thy goodness,



and thy Clou—ds drop fatness.



and thy Clou—ds drop fatness.



and thy Clou—ds drop fatness.

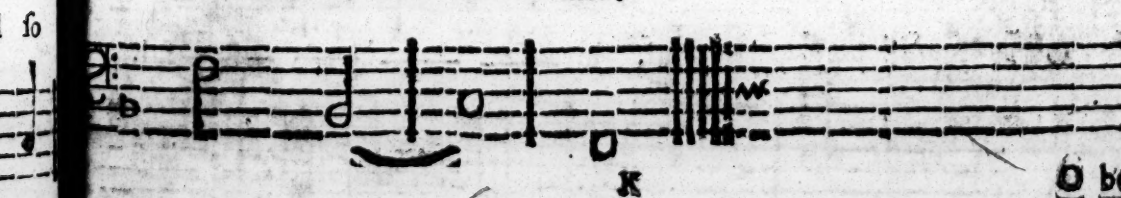
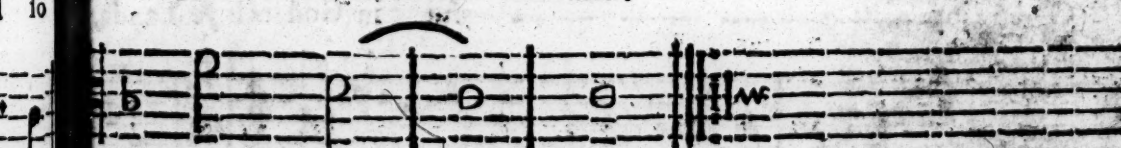
Continued.

Tenor alone.

A N T H E M S.

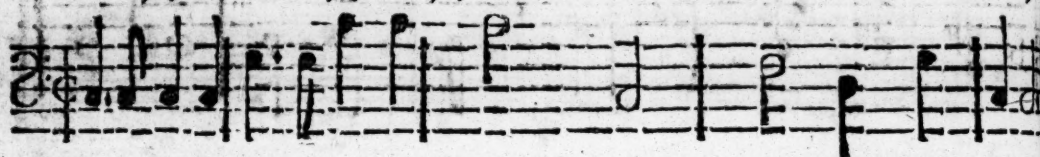
[65]

Continued.



A N T H E M XII. *Taken out of the 100th Psalm.**Tenor & Bassus.*

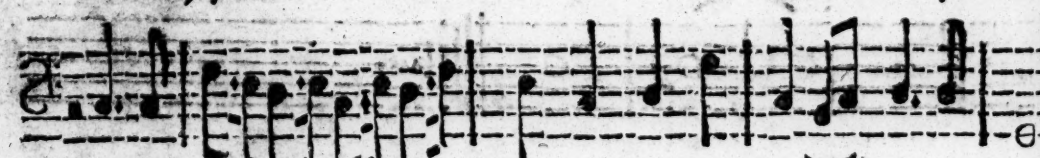
O be joyful, O be joyful, joy — — — — — ful,

*Contra & Treble.*

O be joyful, O be joyful, joy — — — — — ful in God all ye L.

*Tenor & Bassus.*

O be joy — — — — — ful in God all ye Lands,

*Treble & Bassus.*

O be joyful, joyful, joy — ful, joy — — — — — ful,



O be

Continued.



O be joy—ful, joy—ful, joyful, joy-ful in God all ye lands,



O be joy— — — — — ful in God all ye lands,



O be joy— — — — — ful in God all ye lands,

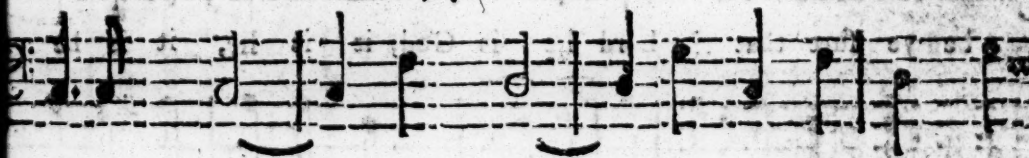


O be joy—ful, joy—ful joy—ful, joy—ful in God all ye lands,

Tenor & Basses.



O be joy— — — — — ful, joy— — — — — ful, joy— — — — —



ful in God all ye lands,



serve

Continued.

Bassus alone.

serve the Lord with glad ————— nefs,

Tenor alone.

serve the Lord with glad ————— nefs,

Bassus alone.

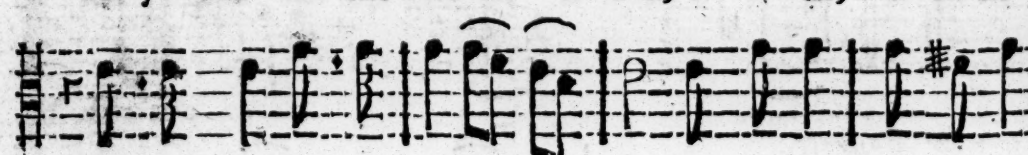
and come, and come, and come, and come before his presence with a



son ————— g.



be ye sure that the Lord he is God, it is he, it is he



be ye sure that the Lord he is God, it is he, it is he



cha

ANTHEMS.

[69]

Continued.

that hath made us and not we our selves,

that hath made us and not we our selves,

Treble and Bass.

we are his people and the sheep, and the sheep of his pas-ture.

Tenor & Basses.

O go your way in-to his gates with thank—gi—ving.

an-

Continued.

Treble alone.*Contra Tenor, Basses.*

For the Lord is gracious and his mer—cy



of his Name.



of his Name. For the Lord is gracious and his mer—cy



ANTHEMS.

[71]

Continued.



and his mer-cy is e-ver-last-ing, and his truth en-dur—



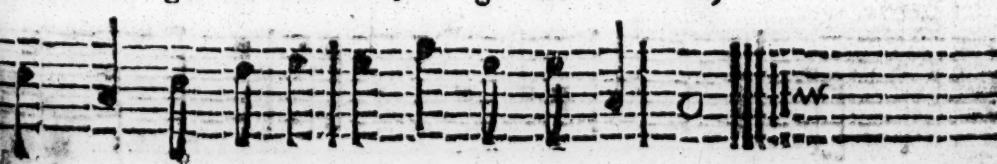
and his mer-cy is e-ver-last-ing, and his truth en-dur—



eth from ge-ne-ra-tion, to ge-ne-ra-tion.



eth from ge-ne-ra-tion, to ge-ne-ra-tion,



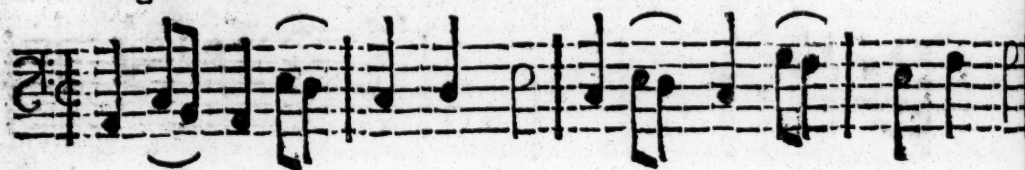
A N.

A N T H E M XIII. *Taken out of the 106th Psalm.*

O give thanks un—to the Lord; O give thanks un—to the Lord,



O give thanks un—to the Lord, O give thanks un—to the Lord



for he is gra—ci—ous and his mer—cy en—dur—eth for e—



for he is gra—ci—ous, and his mercy en—dur—eth for e—

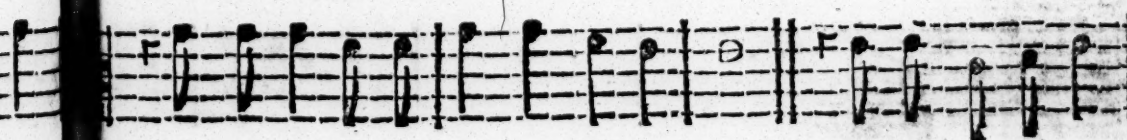
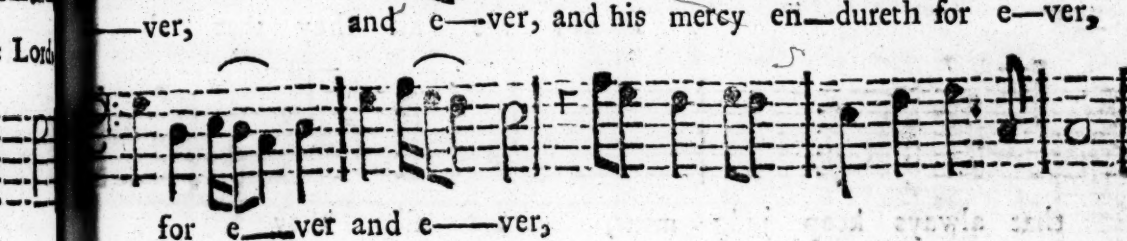
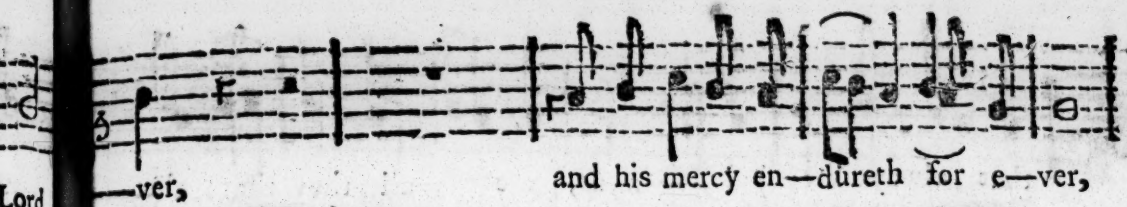


ANTHEMS.

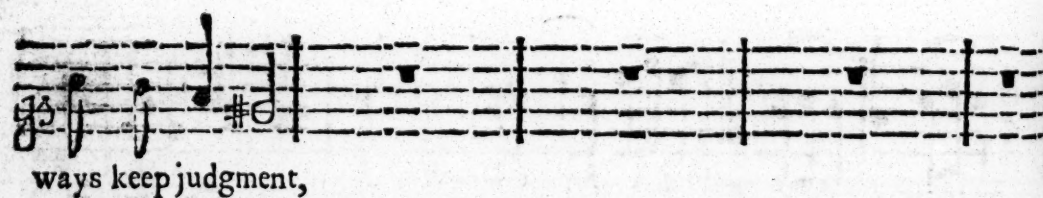
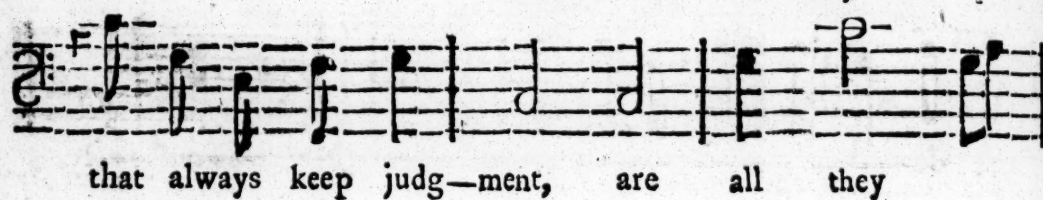
[73]

Continued.

m.



Continued.



ANTHEMS.

[75]

Continued.



Continued.



from e ————— verlaſting, and world without end, and world witho



from e ————— verlaſting, and world without end, and world witho

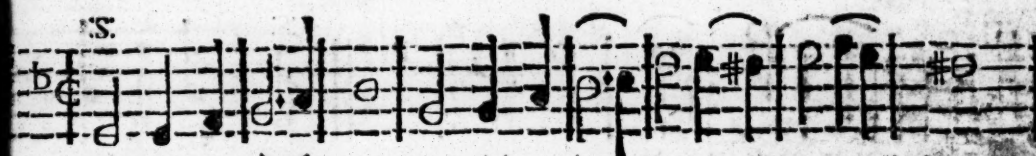
end, and let all the people ſay, ¹ A — men. ²end, and let all the people ſay, ¹ A — men. ²

Bless

ANTHEM XIV. Taken out of the 128th Psalm.



Blessed are all they, blessed are all they that fear the Lord, and



Blessed are all they, blessed are all they that fear the Lord,



wa—lk in his ways,

and

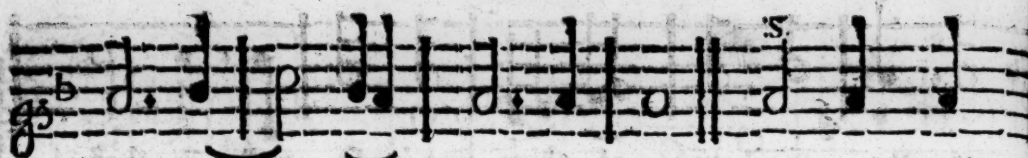


and wa—lk in his ways, and

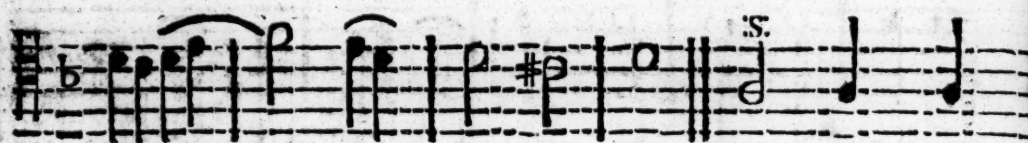


walk,

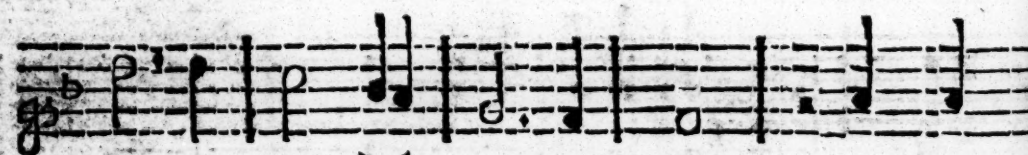
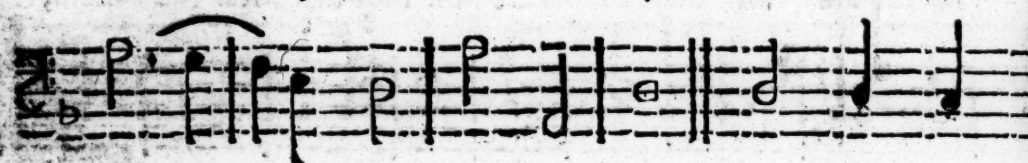
Continued.



wal—k, walk in his ways: For thou shalt



wal—k, walk in his ways: For thou shalt



eat the la—bour of thine hands, thou shalt



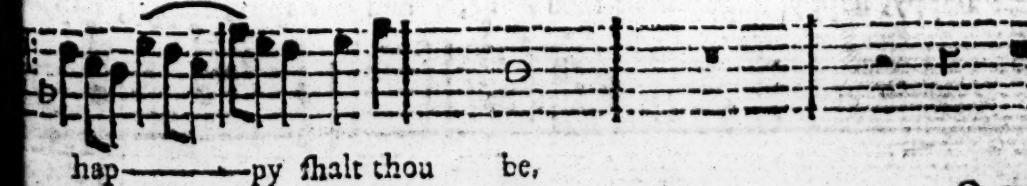
eat the la—bour of thine hands, thou shalt



ANTHEMS

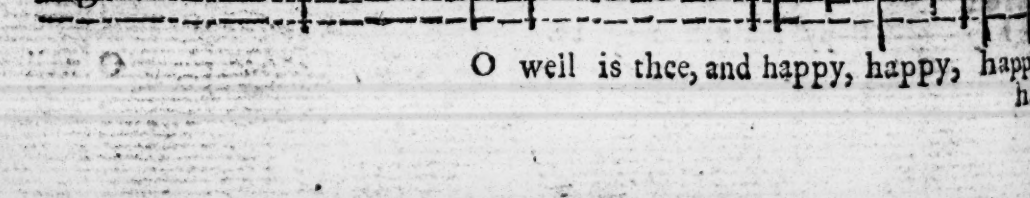
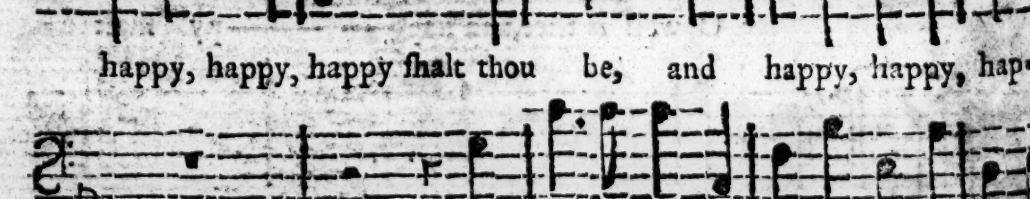
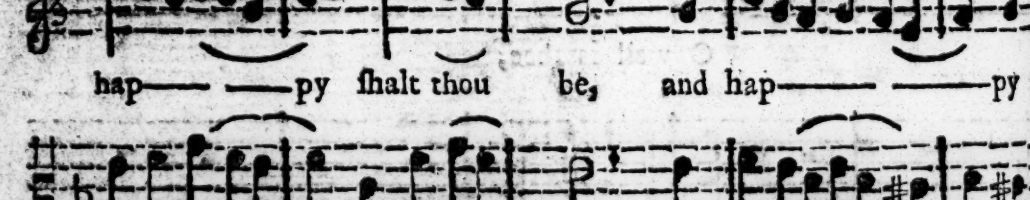
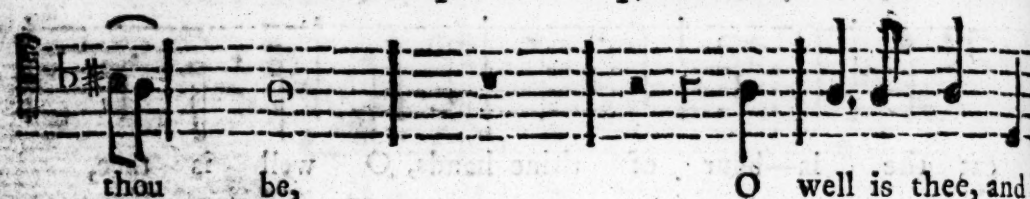
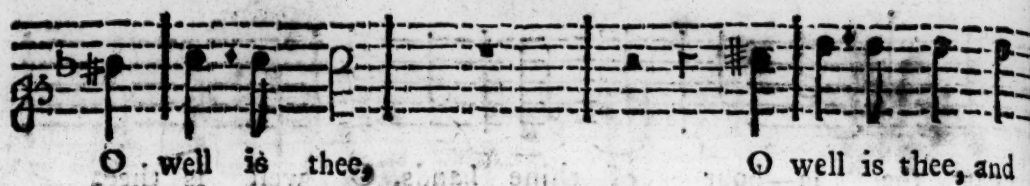
[72]

Continued.



O well

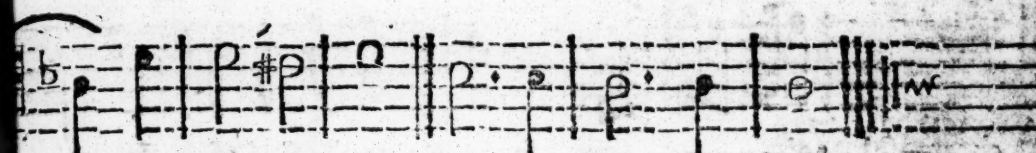
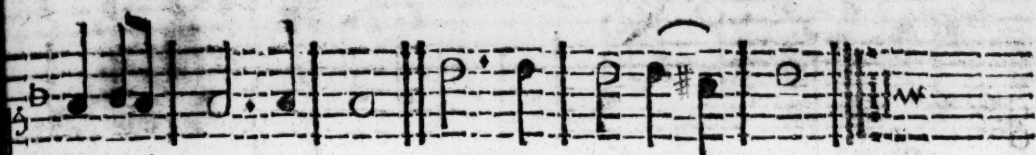
Continued.



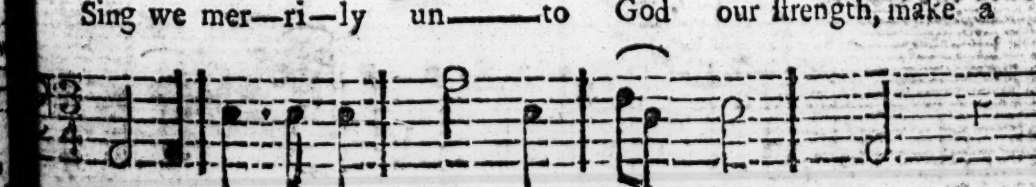
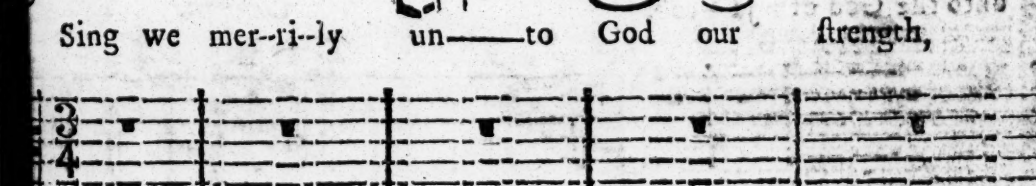
ANTHEMS.

[81]

Continued.



ANTHEM. XV. Taken out of the 81st Psalm.



M

make

Continued.



make a chear—ful noise, un—to the God of Ja—cob,



chear—ful noi—fe un—to the God of Ja—cob,



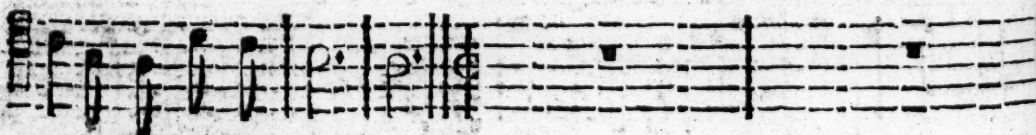
make a chear—ful noise,



unto the God of Ja—cob.



Take the psalm, bring hither the tabret and



unto the God of Ja—cob.

Take the psalm, bring hither the tabret and
Take

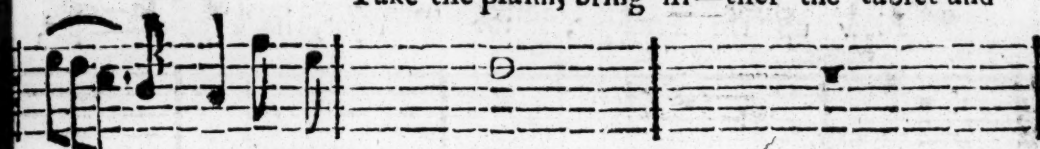
ANTHEMS.

[83]

Continued.



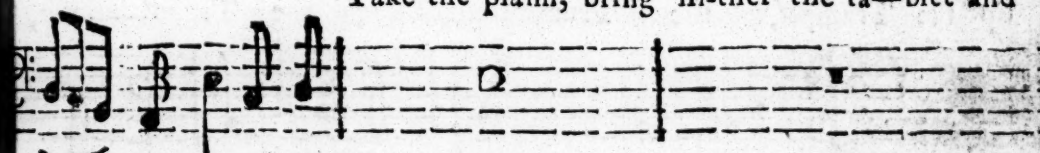
Take the psalm, bring hi—ther the tabret and



mer—ry harp with the lute.



Take the psalm, bring hi—ther the ta—bret and



mer—ry harp with the lute,



mer—ry harp, and mer—ry harp with the lute—



and mer—ry harp with the lute.



mer—ry harp, and mer—ry harp with the lute.

Blow,



Blow up the Tram—
Blow

M 2

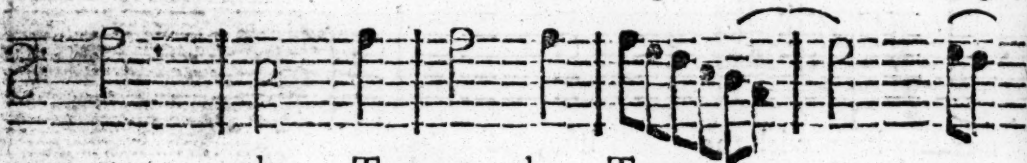
Continued.



Blow up tbe Trumpet, the Trumpet, the Trum—pet,



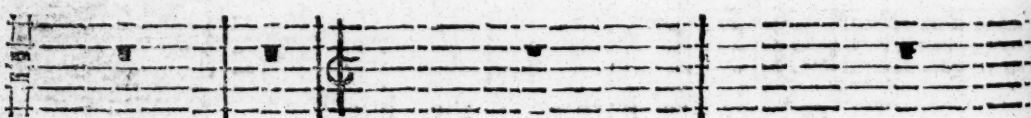
up the Trumpet, the Trum—pet, the Trum—pet,



—pet, the Trumpet, the Trum—pet,



in the new Moon, even in the time appointed, and up—on our



in the new Moon, e—ven in the time ap—pointed, and up—on our



solemn

ANTHEMS.

[85]

Continued.



solemn feast—day : For this was made a statute in If—ra—el,



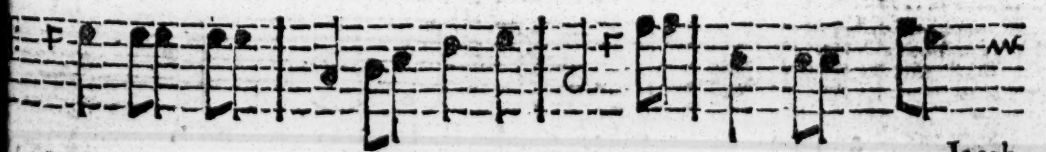
so—lemn feast—day : For this was made a statute in If—ra—el,



for this was made a statute in If—ra—el, and a law of the God of



for this was made a statute in If—ra—el, and a law of the God of



Jacob,

Continued;



Ja—cob, and a law of the God of Ja—cob. Glory be to God



Ja—cob, and a law of the God of Ja—cob. Glo—ry be to God

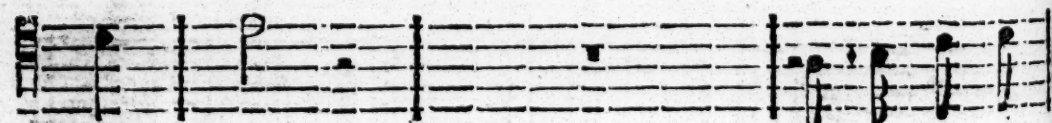


on high,

Glory be to



and on earth peace, good will towards men.



on high,

Glo—ry be to



and on earth peace, good will towards men.

God,

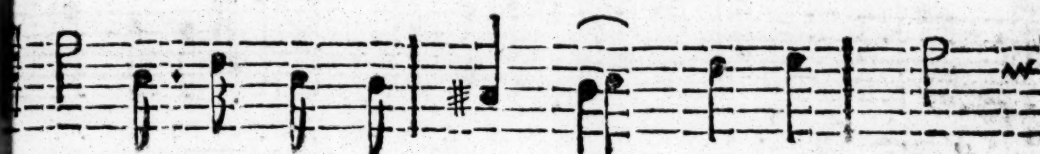
ANTHEMS

[87]

Continued.



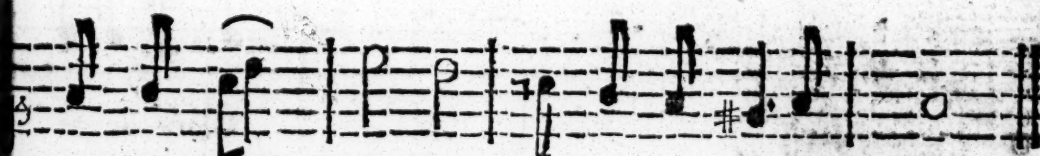
God, glo—ry be to God, to God on high,



God, glo—ry be to God, to God on high,



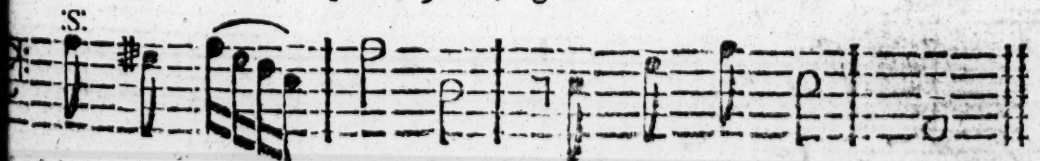
Glo—ry be to God Glo—ry be to God on high



and on earth peace, peace, good will to—ward men,



and on earth peace, peace, good will to—ward men,



Alle—

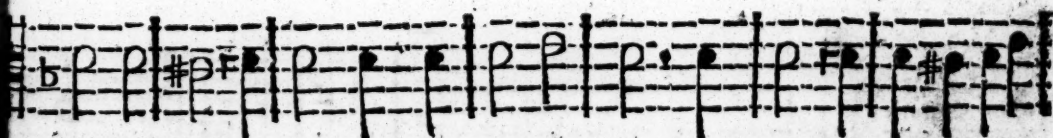
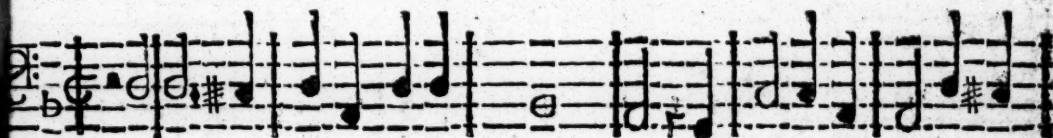
Continued.



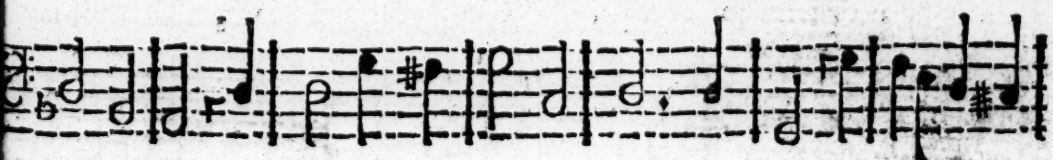
ANTHEM XVI. *Taken out of the 13th Psalm.*



How long wilt thou forget me, O Lord, for ever, how long wilt thou



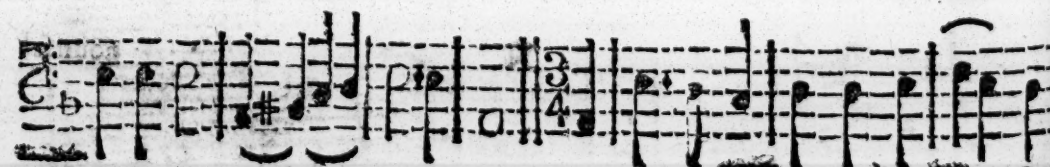
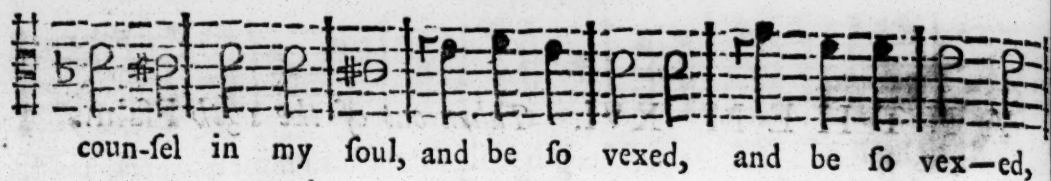
hide thy face, how long wilt thou hide thy face from me, how long shall I seek



N

counsel

Continued.



ANTHEMS.

[91]

Continued.

God, lighten mine eyes that I sleep not in death, least mine enemies say

I have prevailed against him, for if I be cast down, if I be cast down,

they that trouble me will rejoice, they that trouble me will rejoice :

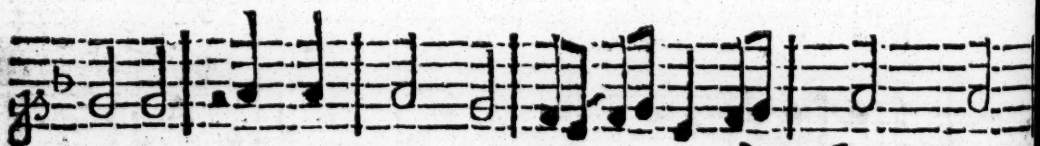
Continued.



But my trust is in thy mer—cy, but my trust is in thy



[But my trust is in thy mer—cy, but my trust is in thy



mercy, and my heart is joy— — — — — ful,

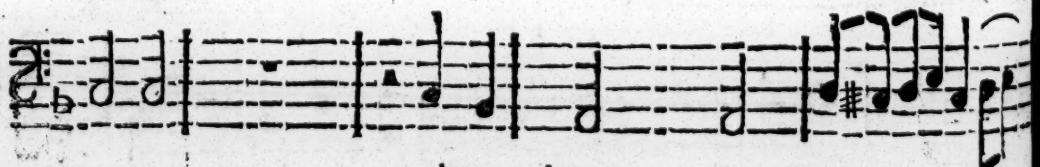


mercy, and my heart is joy— — — — —



mercy,

and my



and my heart is joy— — — — —

Continued.

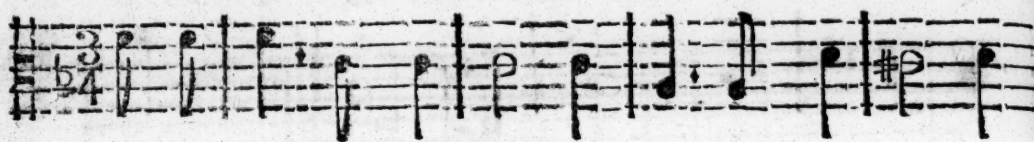
is joy—ful, joyful,
 —ful, is joy—ful, joyful,
 heart is joy—ful, joy—
 —ful, is joy—

joyful, joy—ful in thy sal—va—tion.
 —ful, joy—ful in thy sal—va—tion.
 —ful, joy—ful, joy—ful in thy sal—va—tion.
 I will

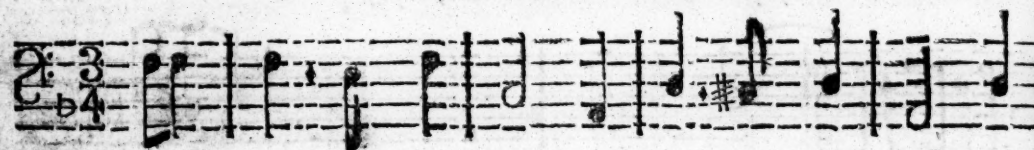
Continued.



I will sing of the Lord, be-cause he hath dealt fo



I will sing of the Lord, be-cause he hath dealt fo



loving-ly with me, yea, I will praise the name of the Lord,



loving-ly with me, yea, I will praise the name of the Lord,



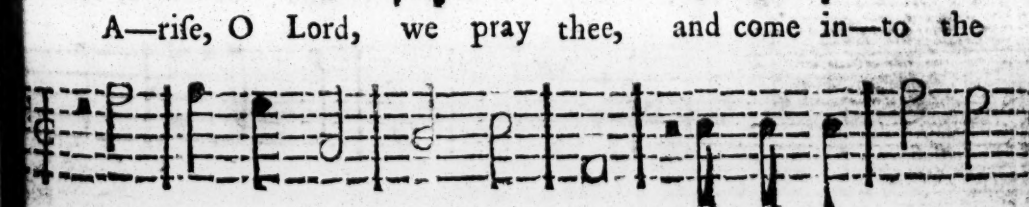
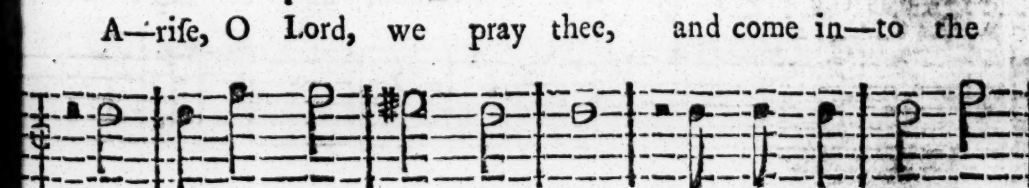
ANTHEMS.

[95]

Continued.



ANTHEM XVII. *Taken out of the 132d Psalm.*



Ark

Continued.

Ark of thy strength, let thine ears be rea—dy, be rea—dy

Ark of thy strength, let thine ears be rea—dy, be rea—dy

towards the pray'r of thy chil—dren, and ac—cept, O

towards the pray'r of thy chil—dren, and ac—cept, O

Continued.

Lord, we beseech thee,

of this our bounden du-ty,

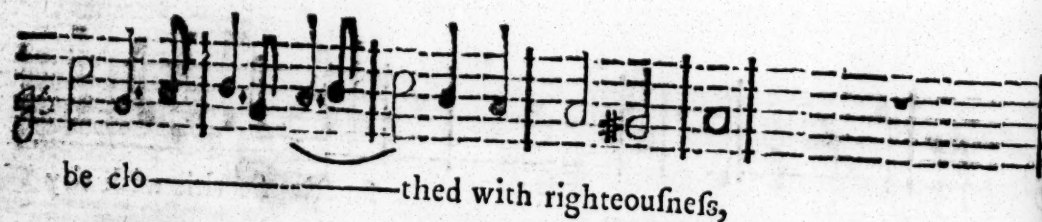
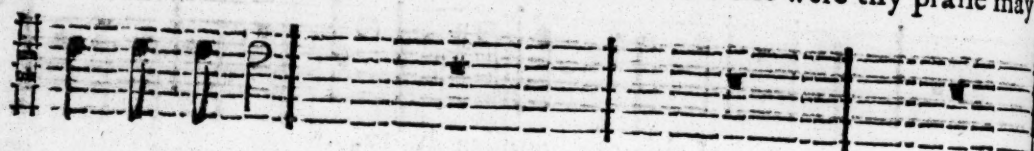
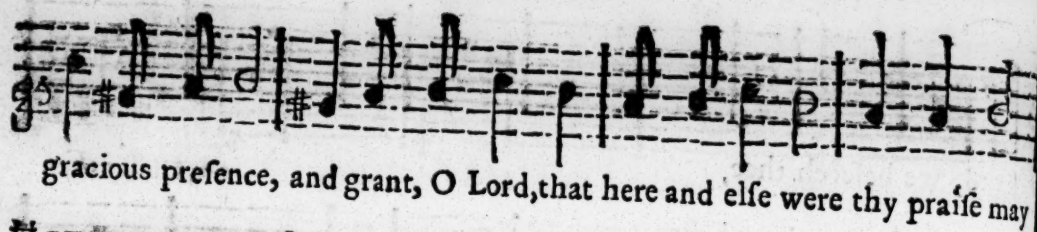
Lord, we beseech thee, of this our bounden du-ty, and because ho-liness

sancti-fie this with thy

be co — — — mes thine house for e — ver, sancti-fie this with thy

gracious

Continued.

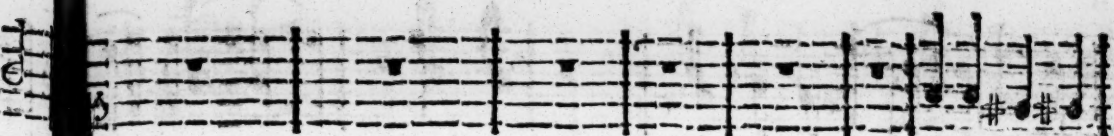


joy—

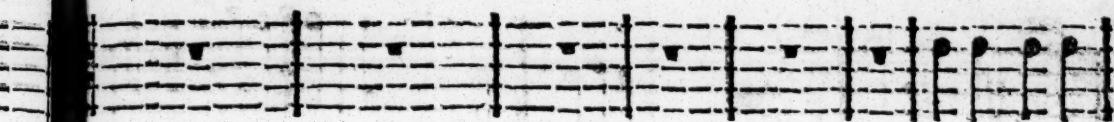
A N T H E M S.

[99]

Continued.



Allelujab,



joy — ce, re — joy — ce in thy sal — va — tion. *Al — le — lujab,*

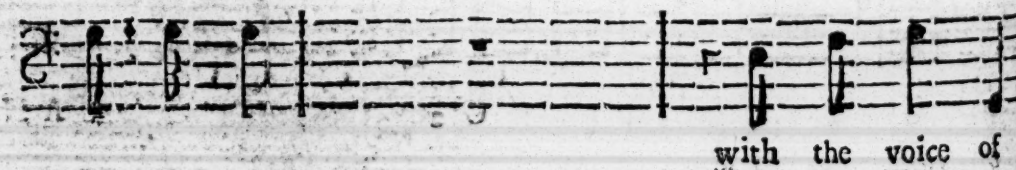
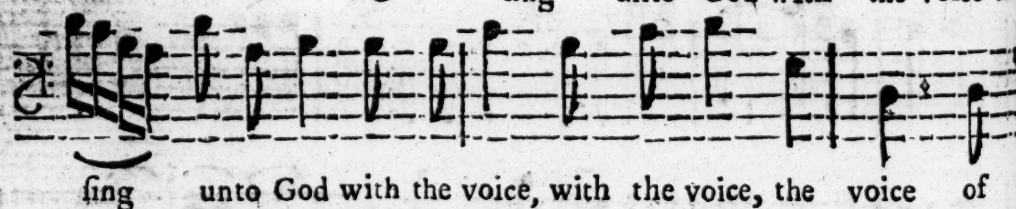


Allelujab, :ll: :ll: :ll: Al — le — lu — jab.



Allelujab, :ll: :ll: :ll: Al — le — lu — jab.



A N T H E M XVIII. *Taken out of the 47th Psalm.*

ANTHEMS.

[101]

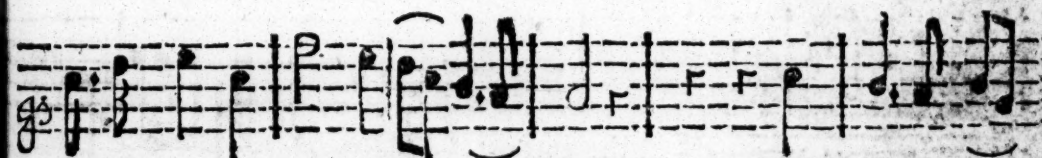
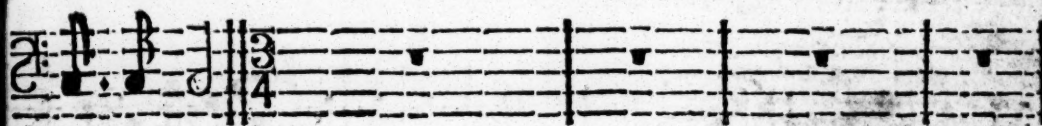
Continued.



For the Lord is high and to be fear'd,



me-lo-dy. For the Lord is high and to be fear'd



For the Lord is high and to be fear'd he is the great



For the Lord is high and to be fear'd ; He is the great King, he



King

Continued.



King, he is the great King upon all the earth,



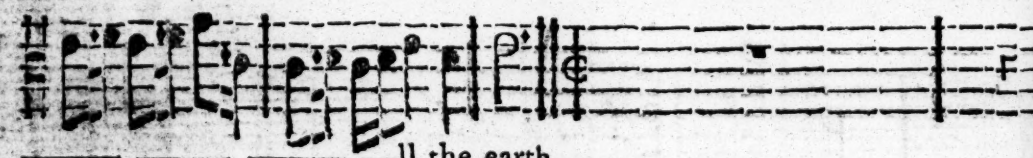
is the great King up-on all the earth, upon a—



He is the great King upon all the earth, upon a—



upon a—ll the earth. God is gone up with a merry,



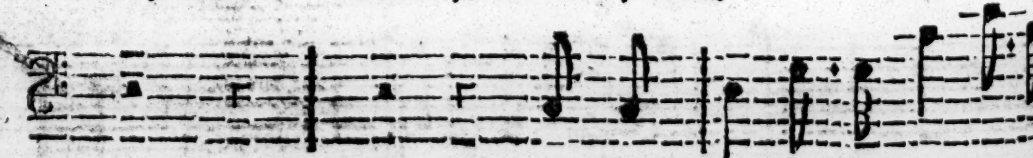
—ll the earth.



—ll, up-on all the earth.



mer-ry noise, a mer—ry, mer—ry noise.

And the Lord with the sound of the
and

Continued.



and the Lord with the sound of the trum—



trumpet, the trum—pet,



pet, the trum—pet, the trum—pet,



pet, the trum—pet,



O sing prai—ses un—to our God, O sing



O sing prai—ses, sing prai—ses un—to our God,

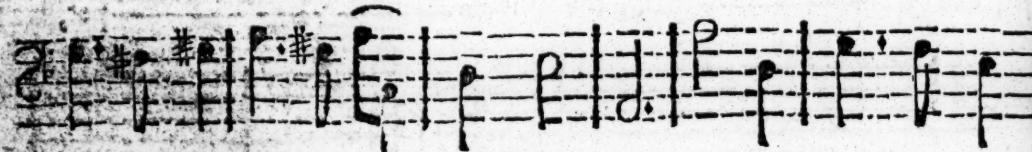


O sing prai—ses un—to our God, O sing praises,

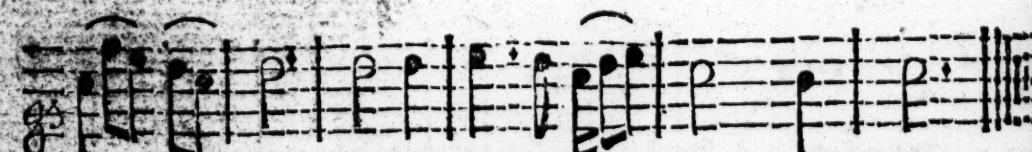
Continued.



O sing prai—ses un—to our King, O sing prai—ses un—



praises, sing, &c.



—to our God, O sing praises un—to our King.



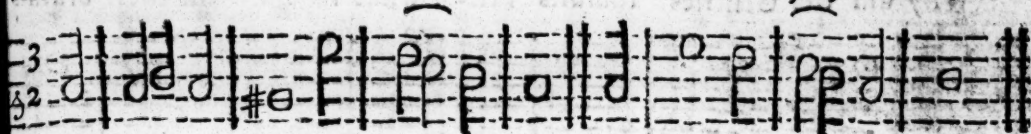
PSALM-TUNES,

For the Old and New VERSION.

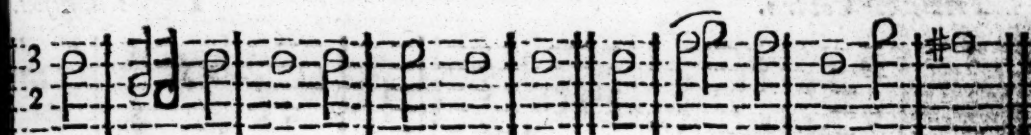
PSALM I. Crowle Tune.

Treble & Contra.

Contra 5th, Treble 8th.

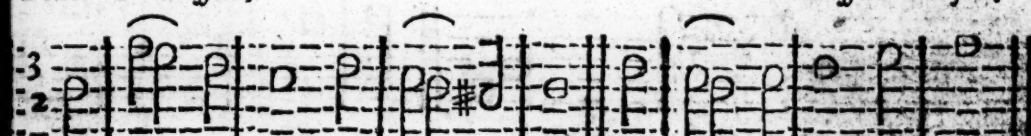


The man is blest that hath not lent, to wicked men his ear :

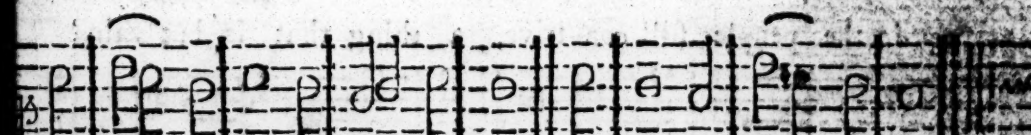
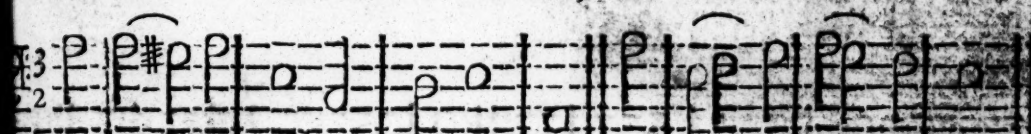


Tenor & Bassus.

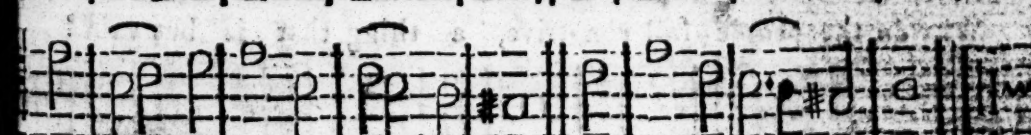
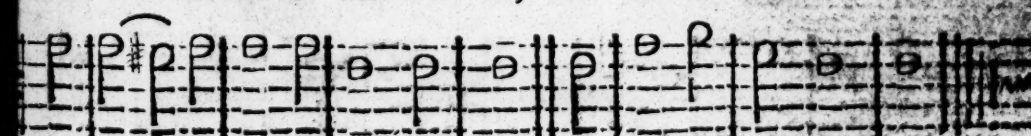
Bassus Unison.



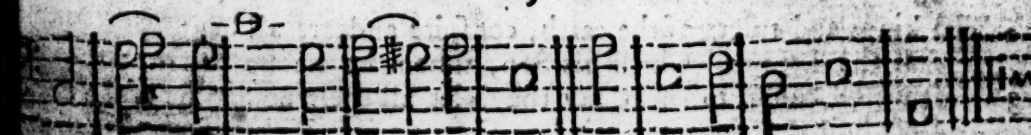
The man is blest that hath not lent, to wicked men his ear.



Nor led his life as sin-ners do, nor sat in scorner's chair.

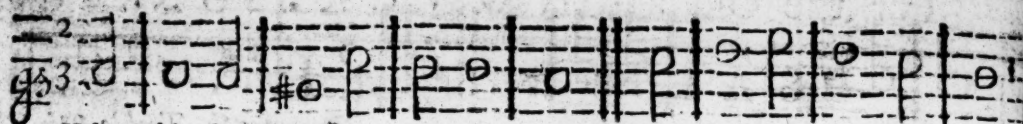


Nor led his life as sin-ners do, nor sat in scorner's chair.

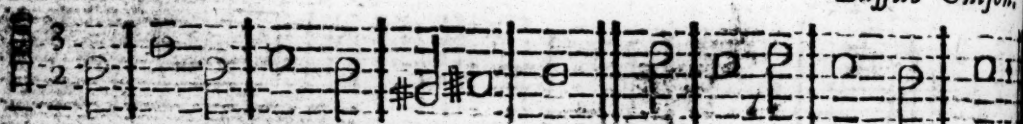


P

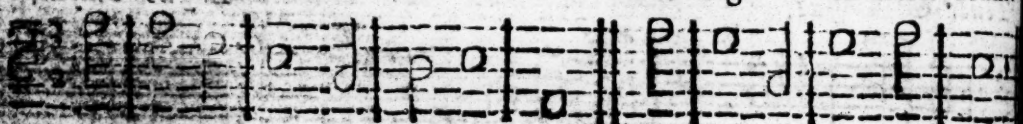
PSALM II.

P S A L M II. *Cambridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

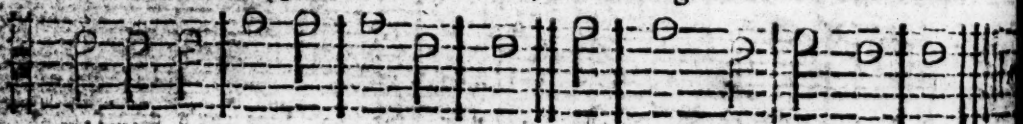
Why did the Gentiles tumults raise? what rage was in their brain?

*Treble & Contra.**Bassus Unison.*

Why did the Gentiles tumults raise? what rage was in their brain?



Why do the people still con-trive, a thing that is but vain?



Why do the people still con-trive, a thing that is but vain?



- 2 The kings and rulers of the earth, conspire and are all bent,
 Against the Lord and Christ his Son, whom he among us sent;
 2 Shall we be bound to them, say they, let all their bonds be broke;
 And of their doctrine and their law, let us reject the yoke.

PSALM-TUNES. [107]

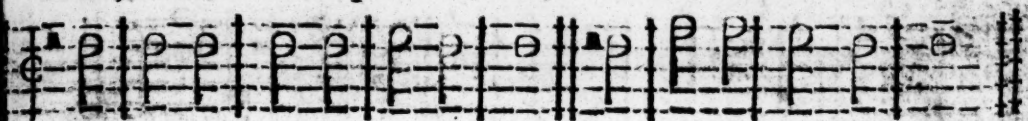
PSALM VI.

Treble & Contra.

Contra 5th, Treble 8th.

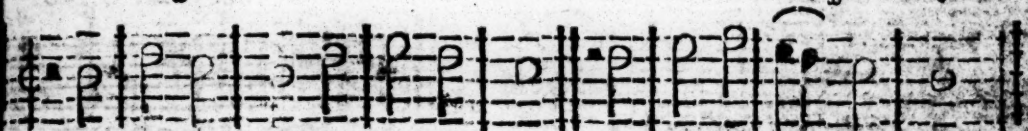


Lord, in thy wrath reprove me not, tho' I deserve thine ire:

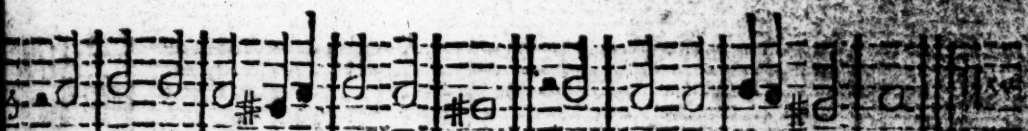
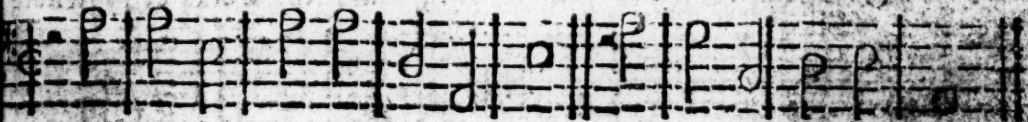


Tenor & Bassus.

Bassus Unison.



Lord, in thy wrath reprove me not, tho' I deserve thine ire:



Nor yet correct me in thy rage, O Lord, I thee de-sire.



Nor yet correct me in thy rage, O Lord, I thee de-sire.

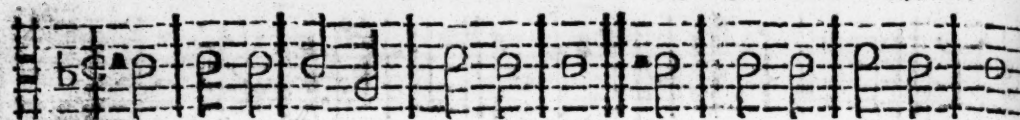


For I am weak, therefore, O Lord, of mercy me forbear,
And heal me, Lord, for why? thou know'st, my bones do quake for fear.
My soul is troubled very sore, and vex'd exceedingly;
O Lord, how long, wilt thou delay, to cure my misery.

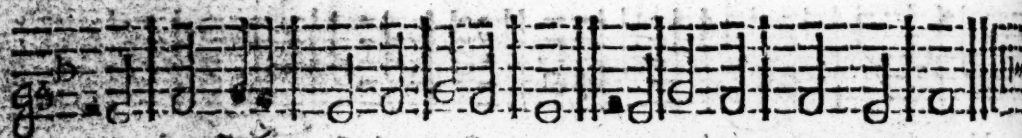
P S A L M VIII.

*Treble & Contra.**Contra 5th, Treble 8th.*

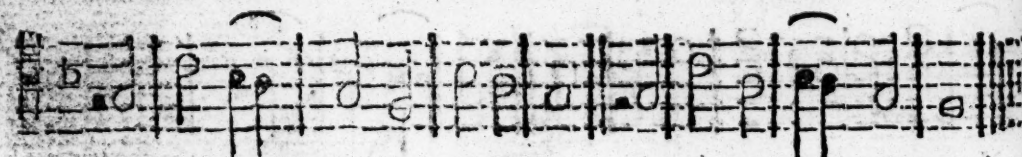
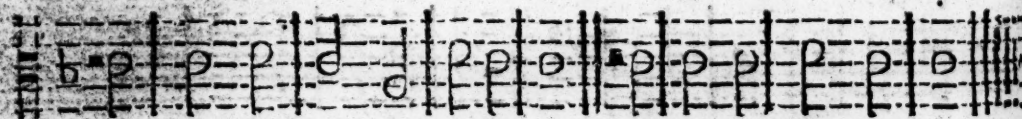
O God our Lord, how wonder—ful, are thy works ev'ry where!

*Tenor & Basses.**Basses Unison.*

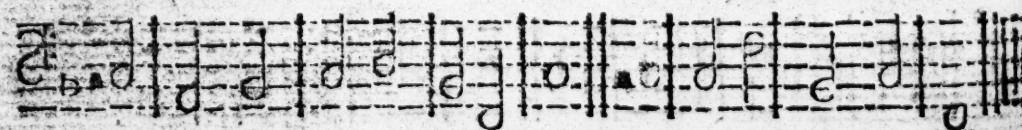
O God our Lord, how wonder—ful, are thy works ev'ry where!



Thy fame surmounts in digni—ty, the highest heav'ns that are.



Thy fame surmounts in digni—ty, the highest heav'ns that are.



- 1 Ev'n by the mouth of suckling babes, thou wilt confound thy foes:
 For in those babes thy might is seen, thy graces they disclose.
 3 And when I see the heav'ns above, the works of thy own hand;
 The sun, the moon, and all the stars, in order as they stand.

P S A L M

PSALM-TUNES. [109]

PSALM IX. St. James's Tune. Verse 7, 8, 9.

Treble & Contra.

Treble 12th, Contra 8th, from Bassus.



Know thou that he who is a—bove, for e—vermore shall reign :

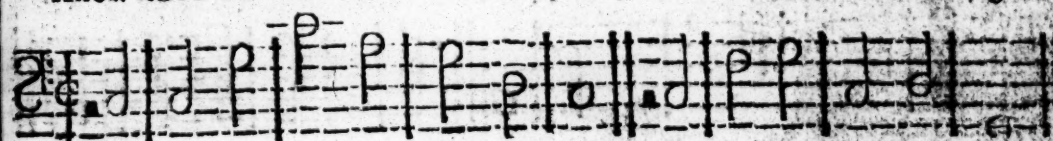


Tenor & Bassus.

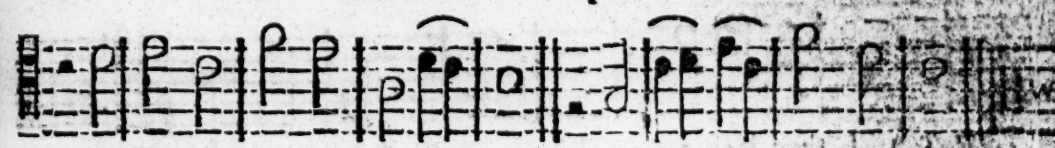
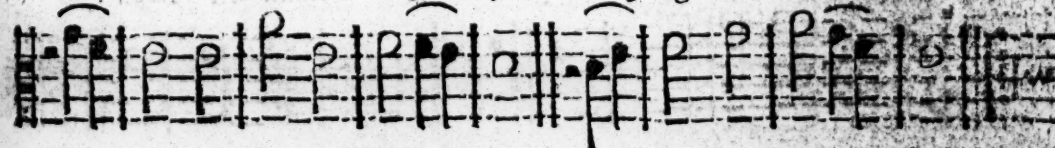
Bassus 5th.



Know thou that he who is a—bove, for e—vermore shall reign :



And in the seat of e—qui—ty, true Judgment will maintain.



And in the seat of e—qui—ty, true Judgment will maintain.



8 With justice he will keep and guide, the world and ev'ry wight :

And so will yield with equity, to ev'ry man his right.

9 He is protector of the poor, what time they be oppress'd :

He is in all adversity, their refuge and their rest.

PSALM XXIII.

[110] P S A L M - T U N E S.

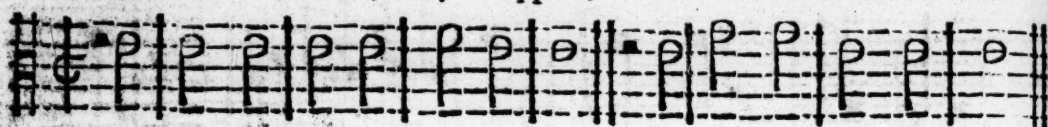
P S A L M XXIII. *Beverly Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

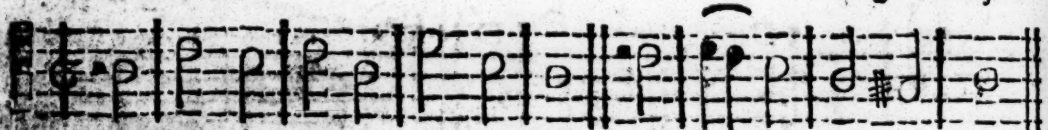


The Lord is on—ly my support, and he that doth me feed :

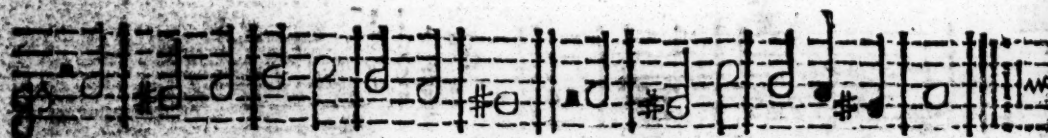
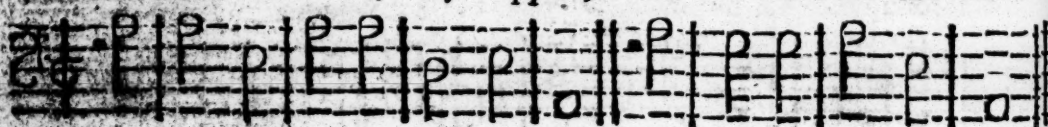


Tenor & Bassus.

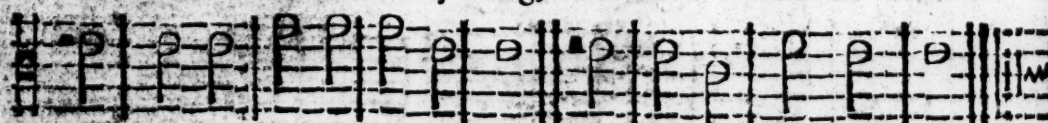
Bassus Unison.



The Lord is on—ly my support, and he that doth me feed :



How can I then lack a—ny thing, whereof I stand in need ?



How can I then lack a—ny thing, whereof I stand in need ?



- 2 In pastures green he feederh me, where I do safely lie;
And after leads me to the streams, which run most pleasantly.
- 3 And when I find my self near lost, then doth he me home take;
Conducting me in his right paths, ev'n for his own name sake.

P S A L M XXIV.

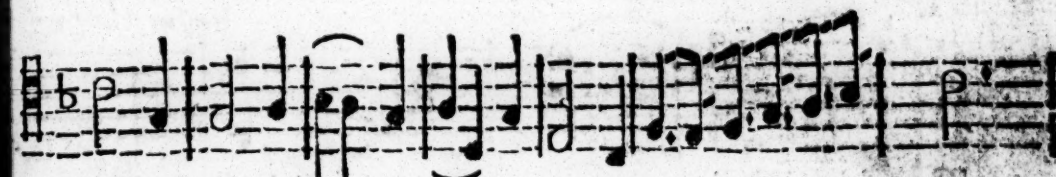
PSALM-TUNES, [III]

PSALM XXIV. Verse 7, 8, 9, 10

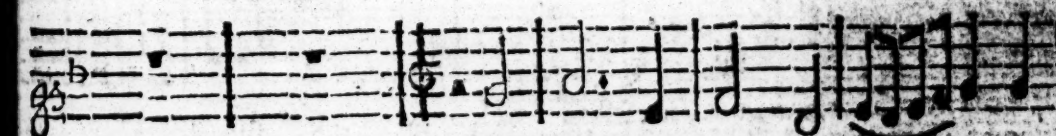
Bassus 8th.



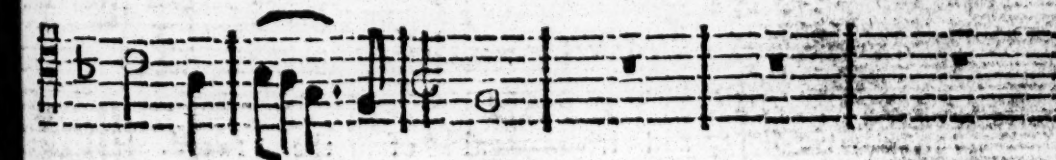
Ye Princes ope your gates, stand ope the e-verlast-ing



gate, forthere shall en-ter in thereby, the Kin



Who is the King of glo-rious



—g of glo-rious state.



state?

Continued.

Treble 10th, Contra 8th, from Basses.

Rate ? The mighty Lord in

State?

The strong and might—ty Lord, the might-ty Lord in

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures of music with eighth and sixteenth notes, some beamed together. There are also rests and a double bar line towards the end of the staff. The handwriting is in dark ink on aged, slightly textured paper.

Bar — the stout and tri — al of the sword.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various note values, rests, and a final double bar line with a repeat sign.

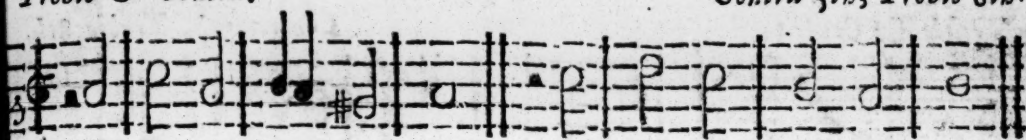
[illegible]

PSALM-TUNES. [113]

PSALM XXV.

Treble & Contra.

Contra 5th, Treble 8th.



I lift my heart to thee, my God and guide most just :

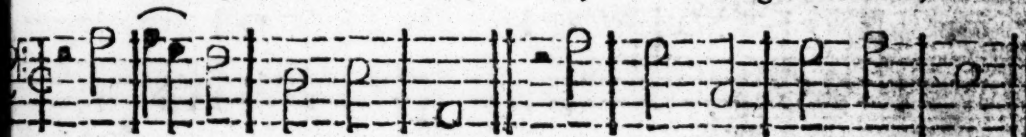


Tenor & Bassus.

Bassus Unison.



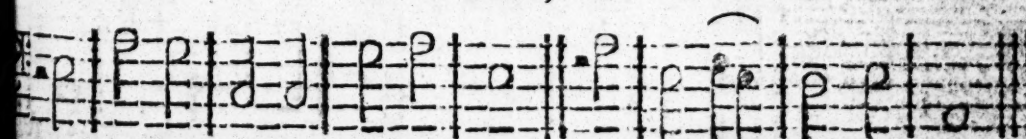
I lift my heart to thee, my God and guide most just :



Now suffer me to take no shame, for in thee do I trust.



Now suffer me to take no shame, for in thee do I trust



Let not my foes rejoice, nor make a scorn of me :

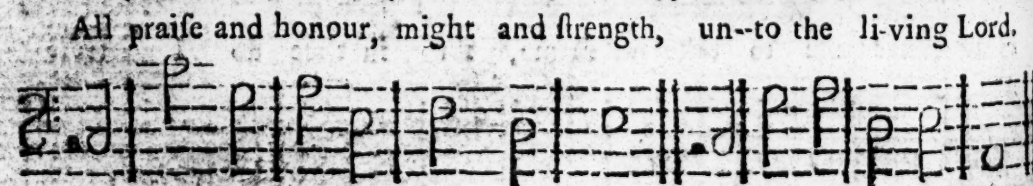
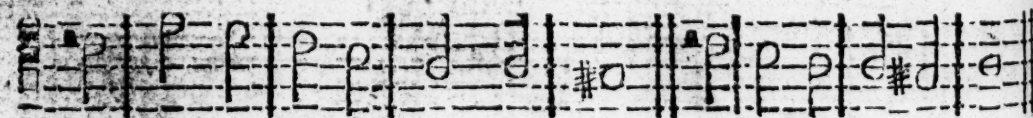
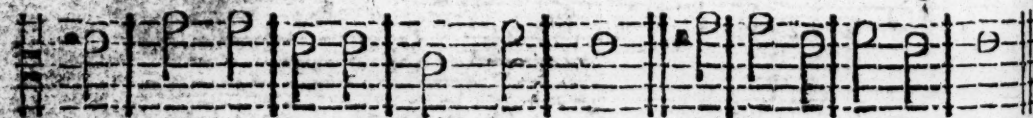
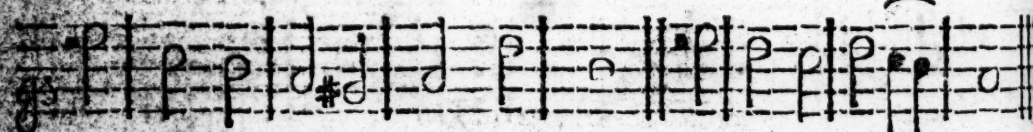
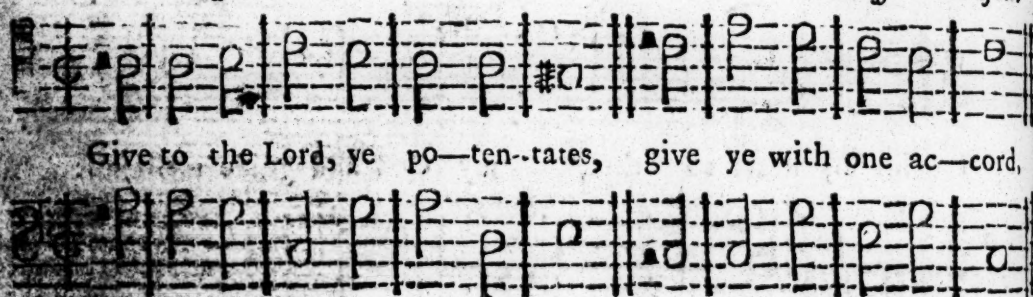
And let them not be overthrown, that put their trust in thee.

But shame shall them befall, who harm them wrongfully ;

Therefore thy paths and thy right ways, unto me, Lord, descry.

Q

PSALM XXIX.

P S A L M XXIX. *Windfor Tune.**Treble & Contra.**Contra 5th, Treble 8th.**Tenor & Bassus.**Bassus Unison.*

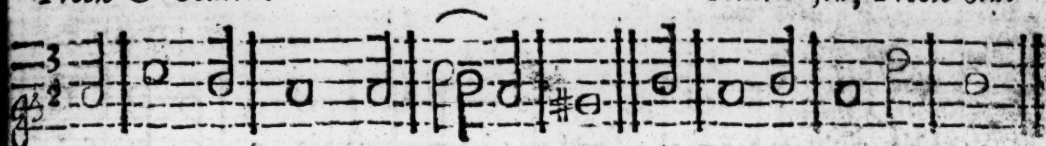
- 2 Give glory to his holy Name, and honour him alone :
Give worship to his Majesty, within his holy Throne.
- 3 His voice doth rule the waters all, as he himself doth please :
He doth raise the thunder-claps, and governs all the seas.

PSALM-TUNES. [115]

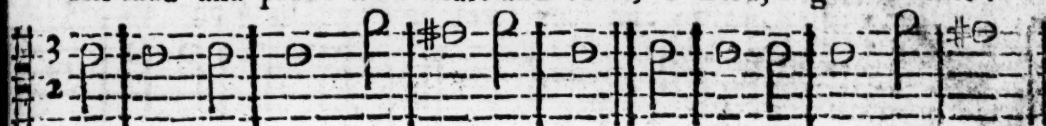
PSALM XXX.

Treble & Contra.

Contra 5th, Treble 8th.

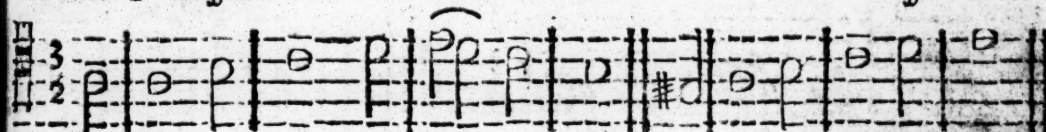


All laud and praise with heart and voice, O Lord, I give to thee :

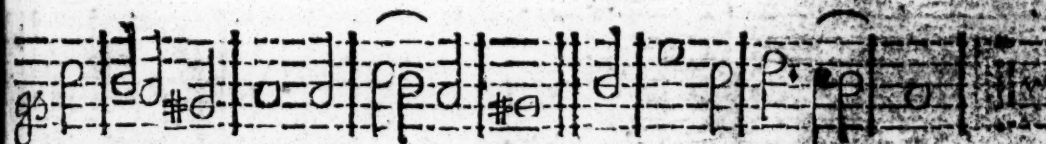
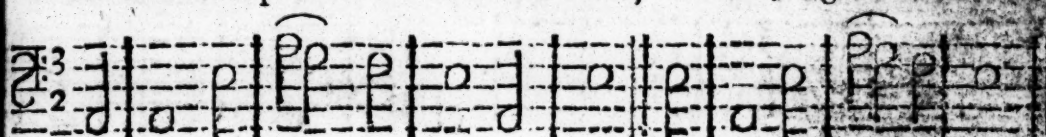


Tenor & Bassus.

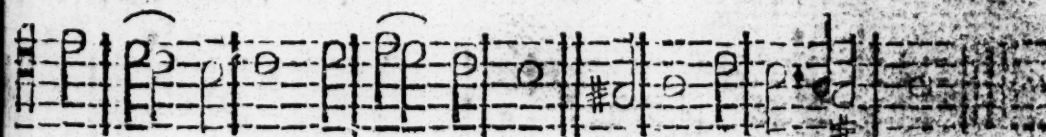
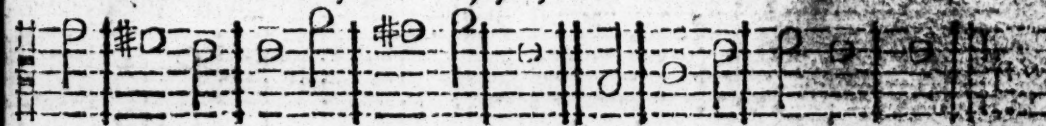
Bassus 8th.



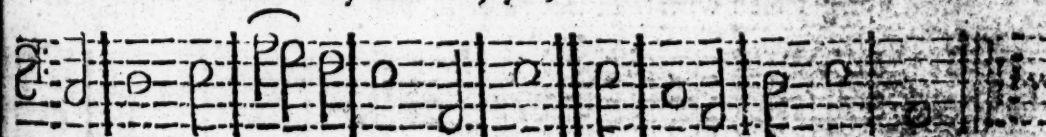
All laud and praise with heart and voice, O Lord, I give to thee :



Who didst not make my foes re-joyce, but hast ex-alt-ed me,



Who didst not make my foes re-joyce, but hast ex-alt-ed me.



- 2 O Lord, my God, to thee I cry'd, in all my pain and grief:
Thou gav'st an Ear, and didst provide, to ease me with rebre
- 3 Thou Lord hast brought my soul from hell, and thou the same didst save :
From them that in the pit do dwell, and keep'st me from the grave,

[116] P S A L M - T U N E S.

P S A L M XXXIII. *Eckington Tune.*

Treble & Contra,

Contra 5th, Treble 8th.



Ye righteous in the Lord re-joice, it is a seemly sight,

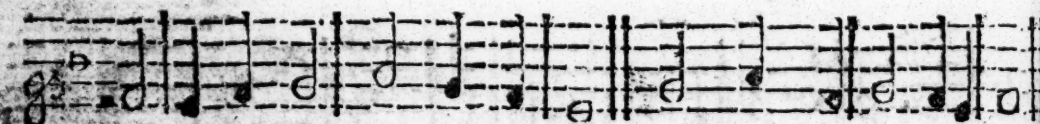


Tenor & Bassus.

Bassus 8th.



Ye righteous in the Lord re-joice, it is a seemly sight,



That upright men with thankful voice, should praise the Lord of might,



That upright men with thankful voice, should praise the Lord of might.



- 2 Praise ye the Lord, with harp, and ſing, to him with pfaltery,
With ten ſtring'd instruments founding, praise ye the Lord moſt high.
- 3 Sing to the Lord, a ſong moſt new, with courage give him praise:
For why? his word is ever true, his works and all his ways.

P S A L M XXXIV.

PSALM-TUNES. [117]

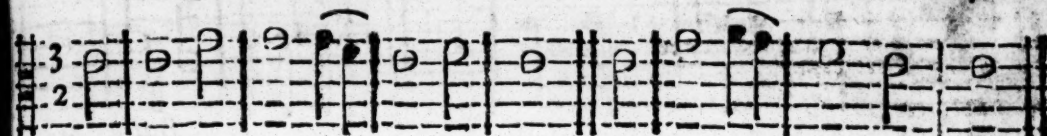
PSALM XXXIV. *Workshop* Tune.

Treble & Contra.

Contra 5th, Treble 8th.

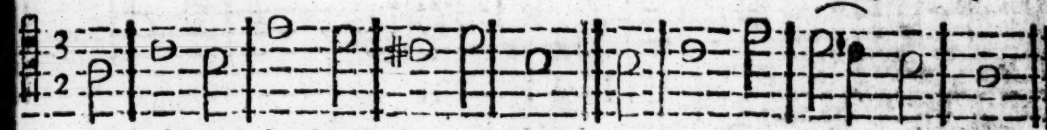


I will give laud and honour both, un—to the Lord al—ways :

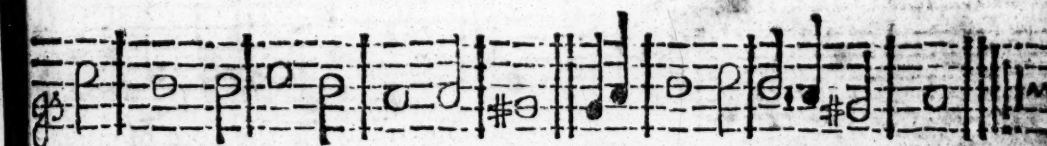


Tenor & Bassus.

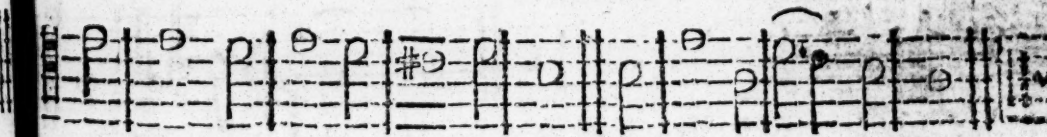
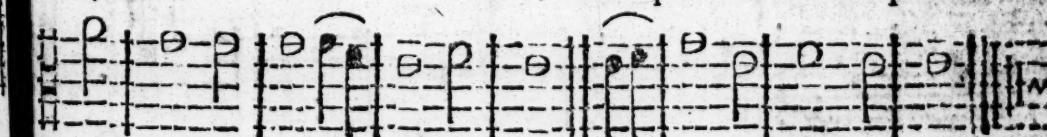
Bassus Unison.



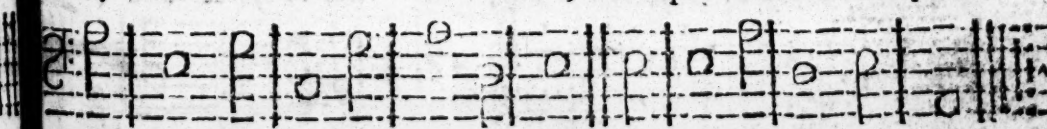
I will give laud and honour both, un—to the Lord al—ways :



My mouth al—so for e—vermore, shall speak un—to his praise.



My mouth al—so for e—vermore, shall speak un—to his praise.



2 I do delight to laud the Lord, in soul, in heart, and voice :

That humble men may hear thereof, and heartily rejoice.

3 Therefore see that ye magnify, with me the living Lord :

Let us exalt his holy Name, always with one accord.

PSALM LVII.

[118] P S A L M - T U N E S.

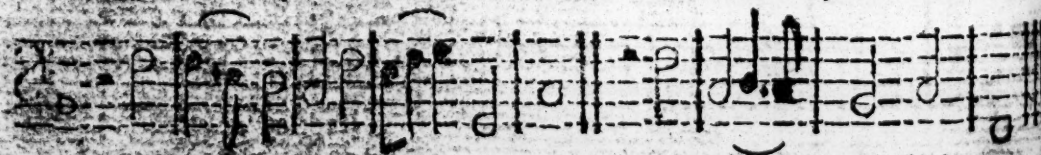
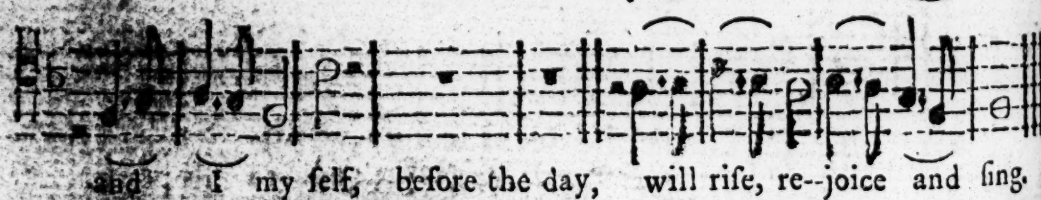
P S A L M LVII. Ver. 10, 11, 12.

Treble & Contra.



Tenor & Bassus.

Bassus Unison.



- 11 Among the people I will tell, the goodness of my God :
 And shew his praise, that doth excel, in heathen lands abroad.
 12 His mercy doth extend as far, as the heav'ns all are high :
 His truth as high as any star, that shineth in the sky.

PSALM-TUNES. [119]

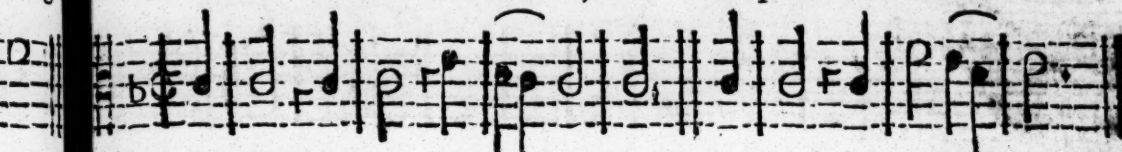
PSALM LXVI.

Treble & Contra.

Contra 5th, Treble 8th.



Ye men on earth in God re-joyce, with praise set forth his Name :



Tenor & Bassus.

Bassus 8th.



Ye men on earth in God re-joyce, with praise set forth his Name :



Extol his might with heart & voice, give glo-ry to the same.



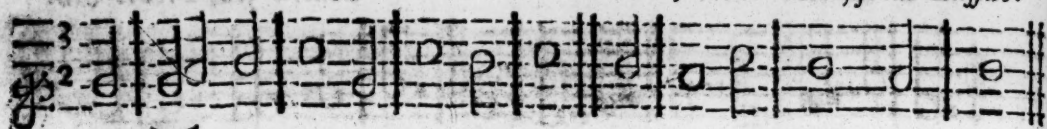
Extol his might with heart & voice, give glo-ry to the same.



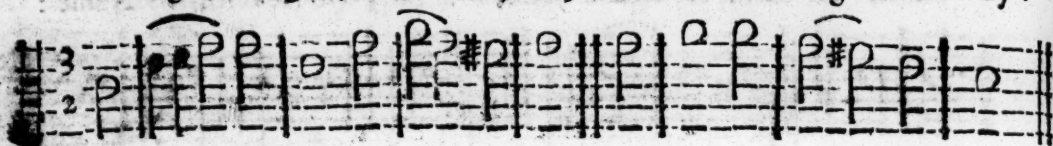
- 1 How wonderful, O Lord, say ye, in all thy works thou art ?
- Thy foes for fear, shall seek to thee, full sore against their heart.
- 3 All men that dwell the earth thro'out, shall praise the Name of God :
- The laud whereof the world about, is shew'd and set abroad.

PSALM LXXXI.

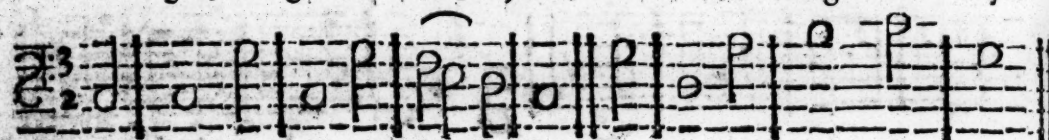
P S A L M LXXXI.

*Treble & Contra.**Treble 12th, Contra 8th, from Bassus.*

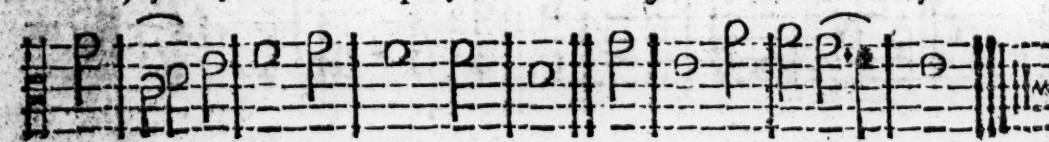
Be light, and glad, in God, rejoice, who is our strength and stay :

*Tenor & Bassus.**Bassus 5th.*

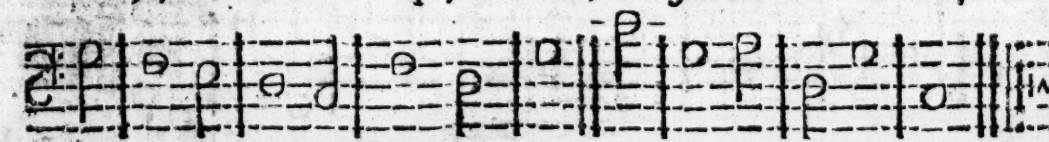
Be light, and glad, in God, rejoice, who is our strength and stay :



Be joy-ful, and lift up your voice, to Jacob's God al-way.



Be joyful, and lift up your voice, to Jacob's God al-way.



- 2 Prepare your instruments most meet, some joyful psalm to sing :
 Strike up with harp, and lute so sweet, on ev'ry pleasant string.
 3 Blow as it were in the new moon, with trumpets of the best :
 As it is used to be done, at any solemn feast.

PSALM XCII. *Cranfield Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

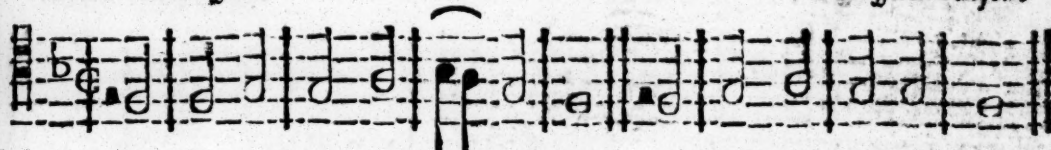


It is a thing both good and meet, to praise the highest Lord :

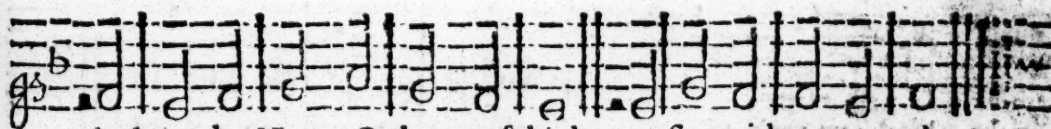
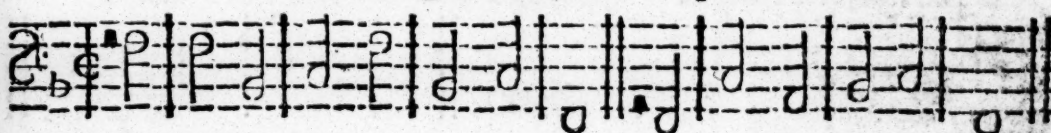


Tenor & Bassus.

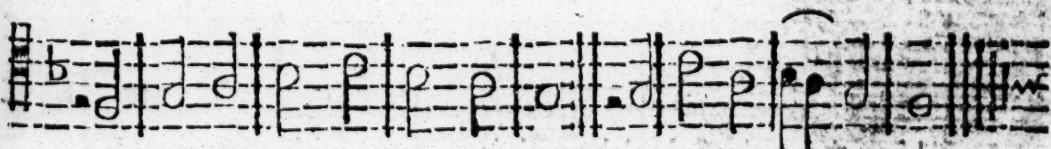
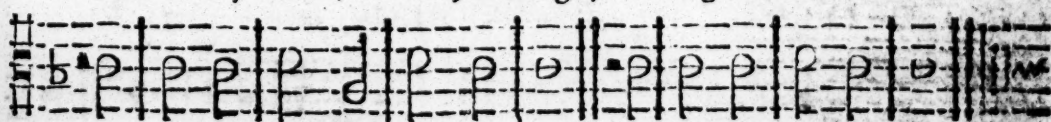
Bassus Unison.



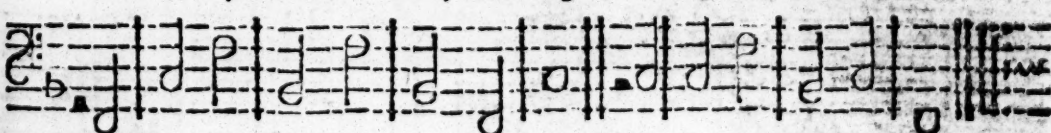
It is a thing both good and meet, to praise the highest Lord :



And to thy Name, O thou, most high, to sing with one accord.



And to thy Name, O thou, most high, to sing with one accord.

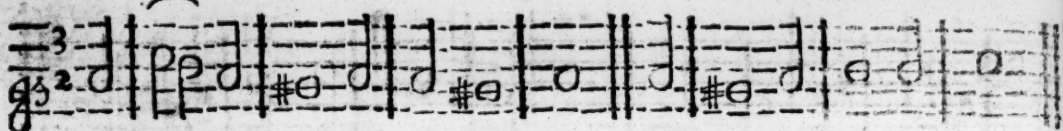


- 2 To shew the kindness of the Lord, before the day be light ;
And to declare his truth abroad, when it doth draw to night.
- 3 Upon ten-stringed instrument, on lute, and harp so sweet :
With all the mirth you can invent, of instruments most meet

R

PSALM XCV

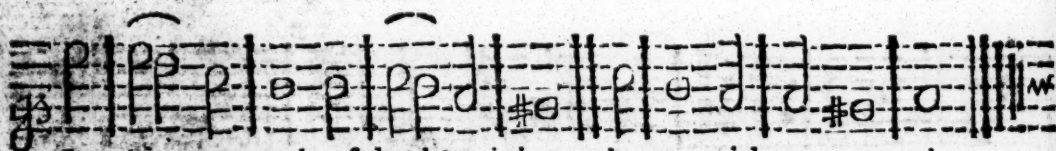
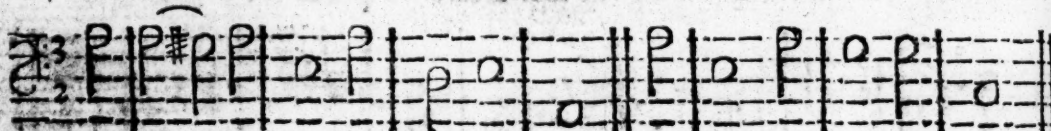
P S A L M XCV.

*Treble & Contra.**Contra 5th, Treble 8th.*

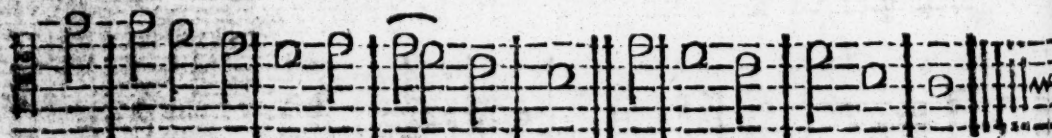
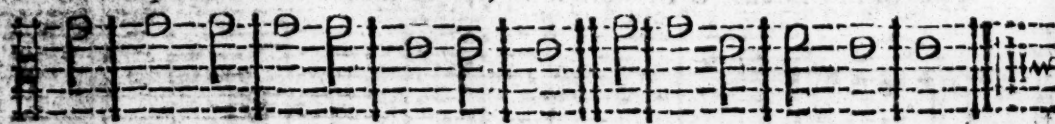
O come, let us lift up our voice, and sing un—to the Lord :

*Tenor & Bassus.**Bassus Unison.*

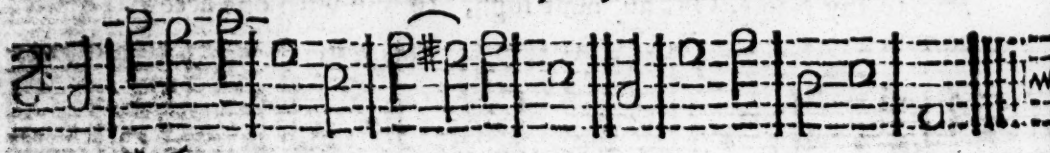
O come, let us lift up our voice, and sing un—to the Lord :



In him our rock of health rejoice, let us with one ac-cord.



In him our rock of health re—joice, let us with one ac-cord.



- 2 Yea, let us come before his face, to give him thanks and praise :
 In singing psalms unto his grace, let us be glad always.
 3 For why? the Lord he is no doubt, a great and mighty God :
 A King above all gods thro'out, in all the world abroad.

P S A L M XCVIII.

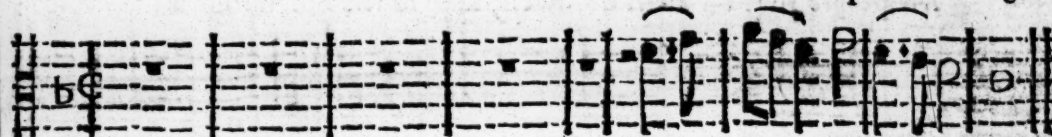
PSALM-TUNES. [123]

PSALM XCVIII.

Treble & Contra.



a new and pleasant song,

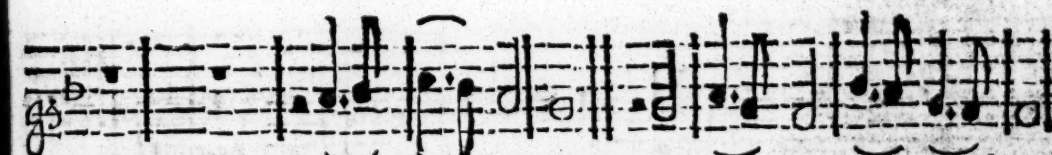
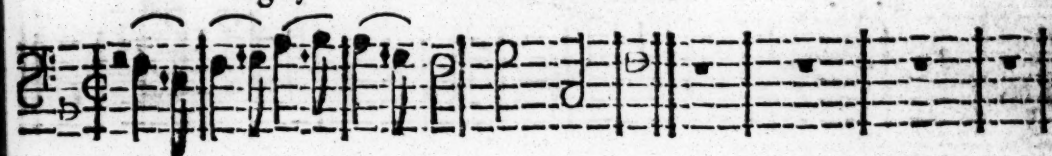


Tenor & Bassus.

Bassus Unison.



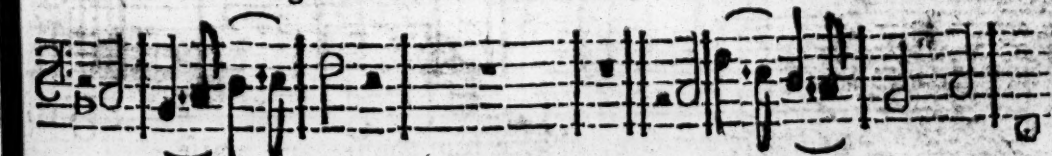
O sing ye now un—to the Lord,



For he hath wrought thro'out the world, his won—ders great and strong.

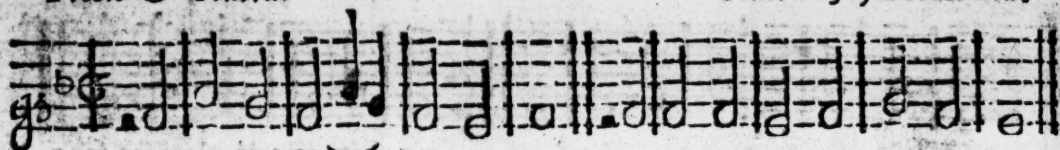


For he hath wrought thro'out the world, his won—ders great and strong.

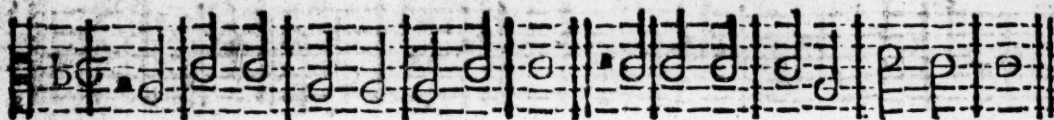
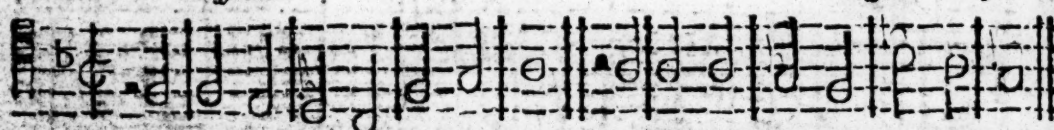


- 2 With his right-hand full worthily, he doth his foes devour :
And gets himself the victory, with his own arm and pow'r.
- 3 The Lord doth make the people know, his saving health and might :
And also doth his justice show, in all the heathen sight.

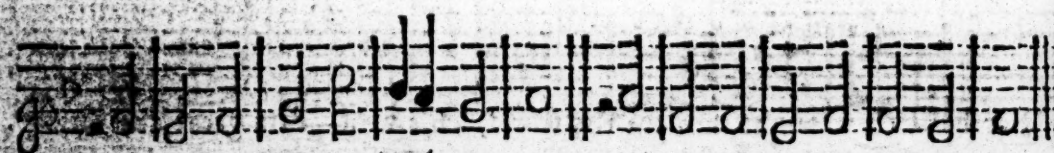
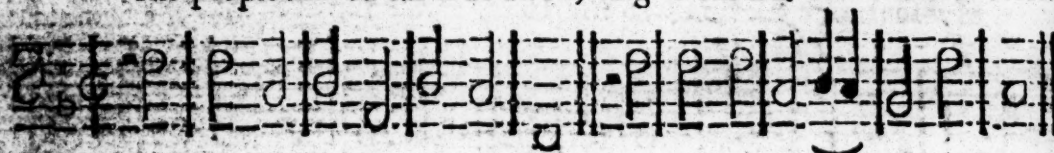
P S A L M C.

*Treble & Contra:**Contra 3d, Treble 8th.*

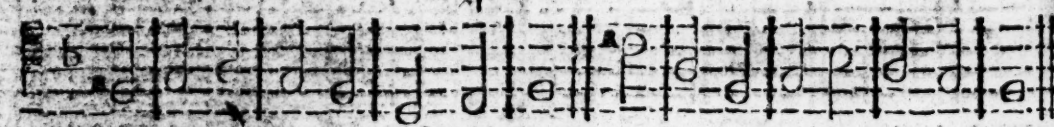
All people that on earth do dwell, sing to the Ld. with chearful voice:

*Tenor & Bassus.**Bassus Unison.*

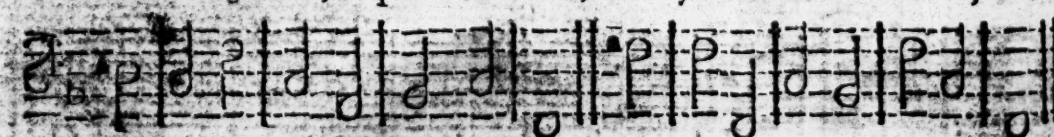
All people that on earth do dwell, sing to the Ld. with chearful voice:



Him serve with fear, his praise forth tell, come ye before him and rejoice.



Him serve with fear, his praise forth tell, come ye before him and rejoice.



- 2 The Lord, ye know, is God indeed, without our aid he did us make
 We are his flock, he doth us feed, and for his sheep he doth us take.
 3 O enter then his gates with praise, approach with joy his courts unto:
 Praise laud, and blefs his name always, for it is seemly so to do.

P S A L M CIII.

PSALM-TUNES. [125]

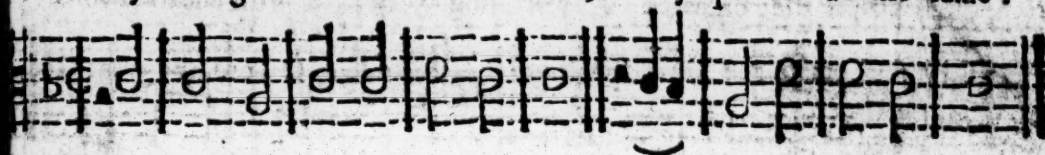
PSALM CIII. Ferry Tune.

Treble & Contra.

Contra 5th, Treble 8th.



My soul give laud un—to the Lord, my spi—rit do the same :

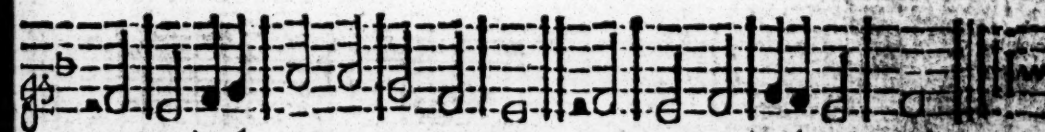


Tenor & Bassus.

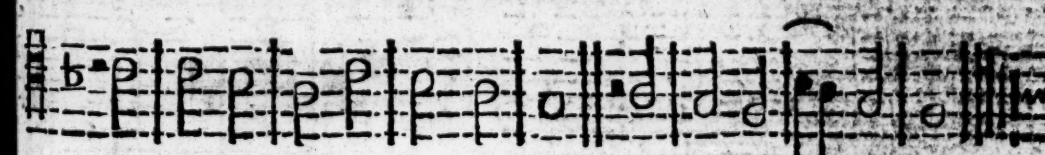
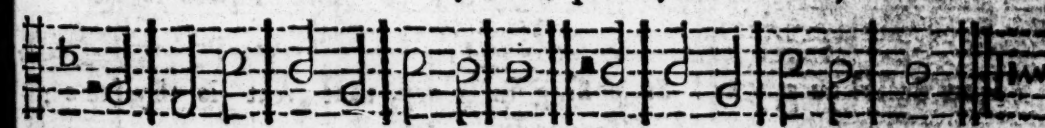
Bassus an 8th.



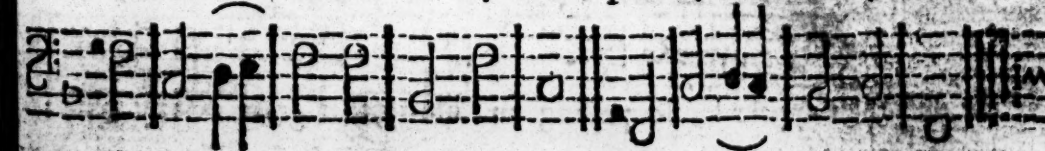
My soul give laud un—to the Lord, my spi—rit do the same :



And all the secrets of my heart, praise ye his ho—ly Name.



And all the secrets of my heart, praise ye his ho—ly Name.



1 Praise thou the Lord, my soul, who hath to thee been very kind ;

And suffer not his benefits, to slip out of thy mind,

2 That gave thee pardon for thy faults, and thee restor'd again :

From all thy weak and frail disease, and heal'd thee of thy pain.

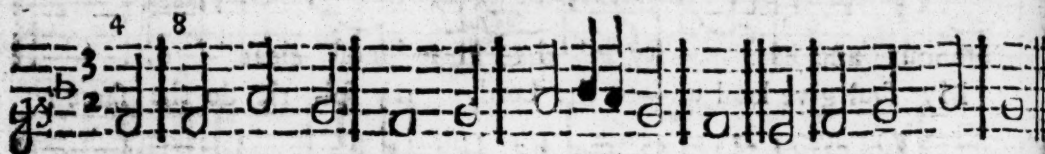
PSALM CIV,

[116] P S A L M - T U N E S.

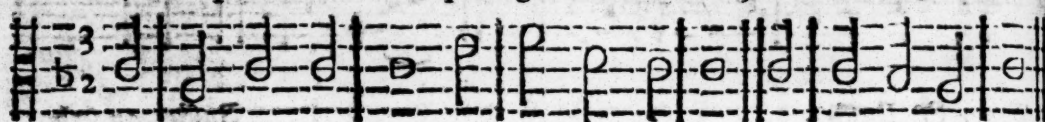
P S A L M CIV.

Treble & Contra.

Treble 15th, Contra 12th, from Bassus.



My soul praise the Lord, speak good of his name, O Lord our great God,

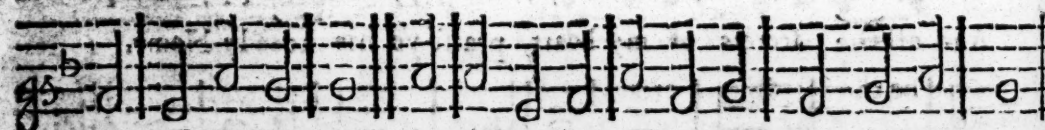
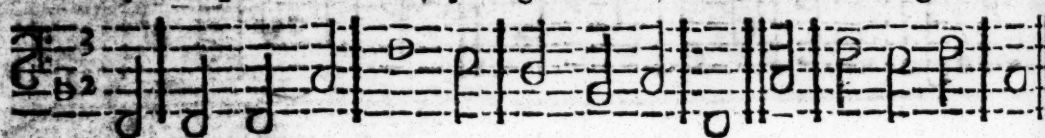


Tenor & Bassus.

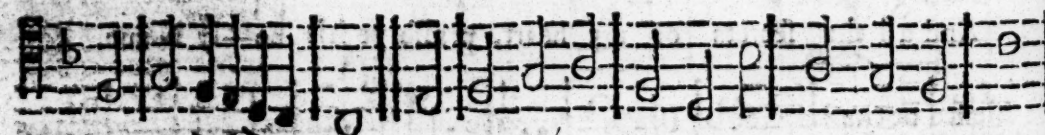
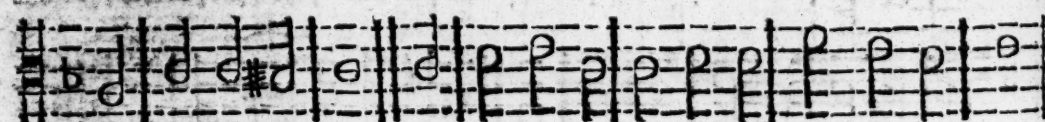
Bassus 5th.



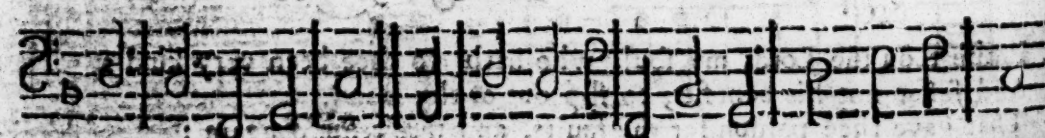
My soul praise the Lord, speak good of his name, O Lord our great God,



How dost thou appear! So passing in glory, that great is thy fame:



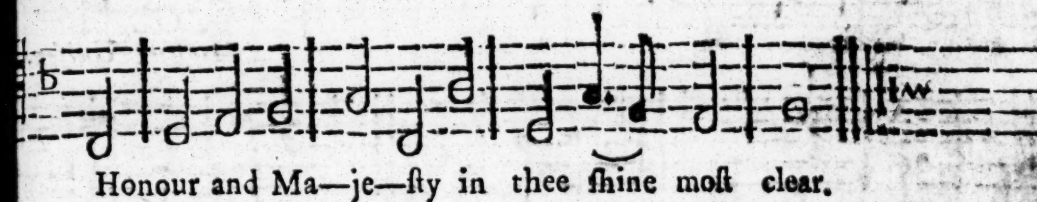
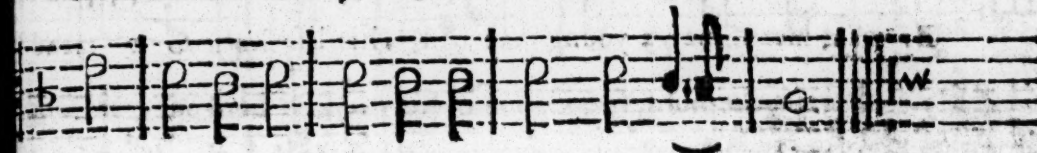
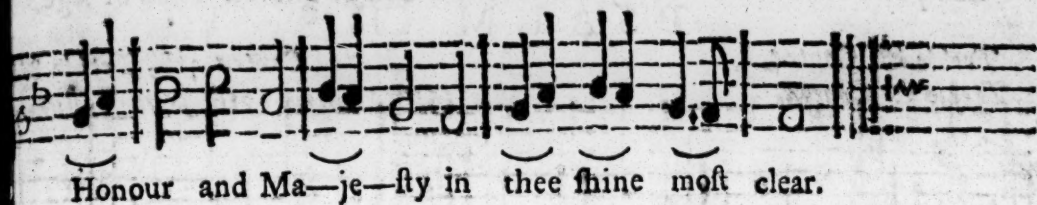
How dost thou appear! So passing in glo-ry, that great is thy fame:



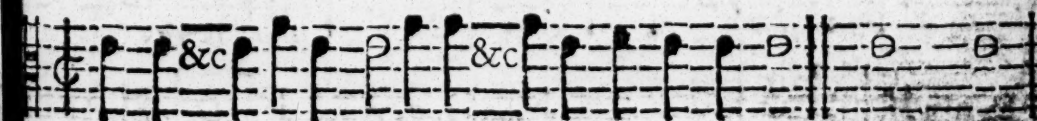
Continued.

PSALM-TUNES, [127]

Continued.



BENEDICTUS. St. Luke i. 68.



PSALM CXIX.

[128] P S A L M - T U N E S.

P S A L M CXIX. *Althorp Tune.* Ver. 9, 10, 11.
Compos'd in Four Parts, by the Authors Son at Eleven Years of Age.

Treble & Contra.

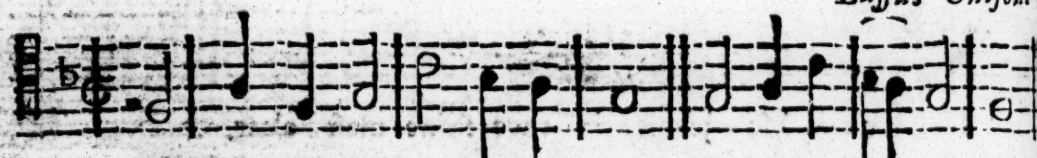
Contra 5th, Treble 8th



By what means may a young man best, his life learn to a—mend?



Bassus Unison.



By what means may a young man best, his life learn to a—mend?



If that he mark and keep thy word, and therein his time spend.



If that he mark and keep thy word, and therein his time spend.



10 Unfeignedly I have thee sought, and thus seeking abide,
O never suffer me, O Lord, from thy commands to slide.
11 Within my heart and secret thoughts, thy word I have hid still:
That I might not at any time, offend thy holy will.

P S A L M CXXII

PSALM-TUNES. [129]

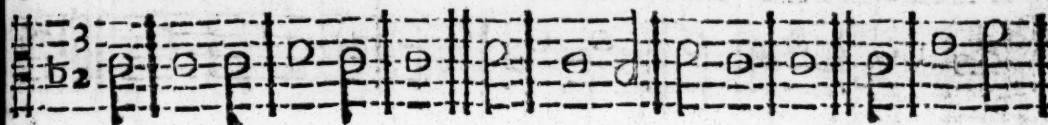
PSALM CXXII. French Tune.

Contra & Treble.

Contra 5th, Treble 8th



I did in heart re-joice, to hear the peoples voice, in of-fer—



Tenor & Bassus.

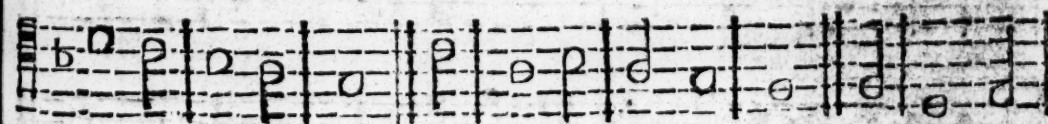
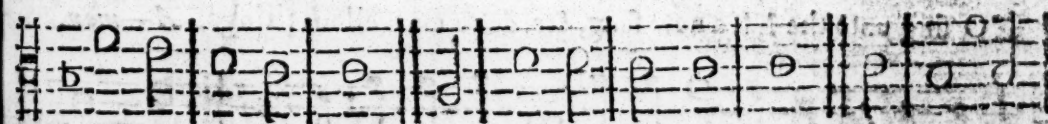
Bassus Unison.



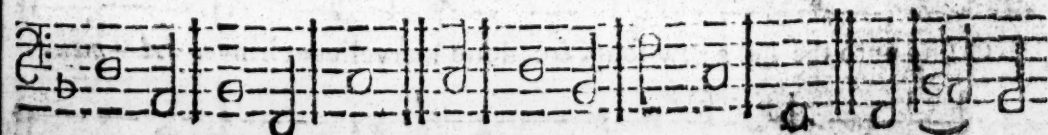
I did in heart re-joice, to hear the peoples voice, in offer—



—ing so willing—ly: For let us up, say they, and in the



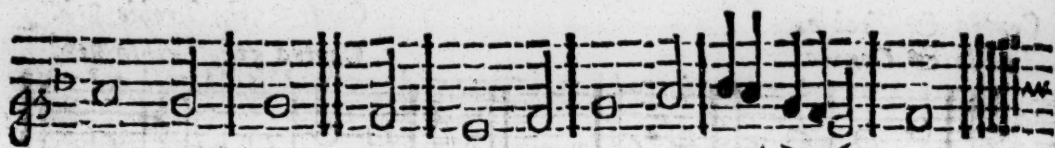
—ing so willing—ly: For let us up, say they, and in the



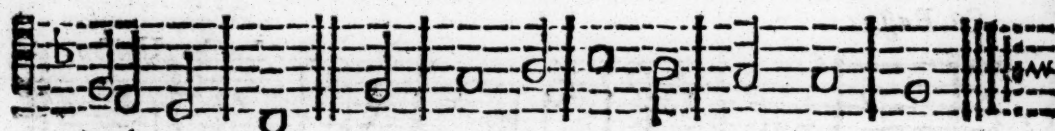
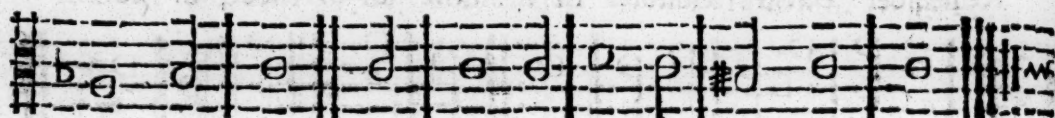
S

Continued.

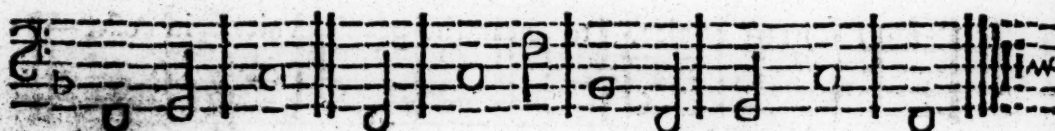
Continued.



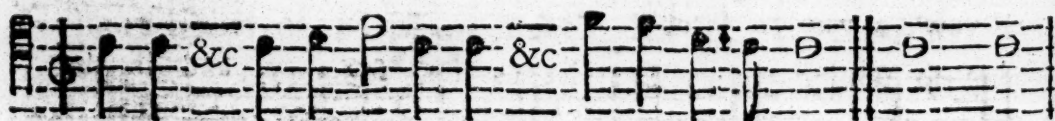
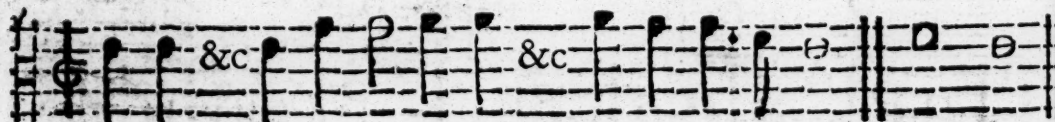
Lord's house pray : Thus spake the folk with a—mi—ty.



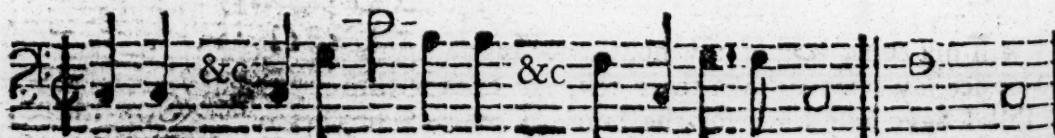
Lord's house pray : Thus spake the folk with a—mi—ty.

Cantate Domino. *Psalm xcvi.*

O sing unto the Ld. a new song, &c. done marvellous things. A—men.



O sing unto the Ld. a new song, &c. done marvellous things. A—men.



P S A L M CXXXII.

PSALM-TUNES. [131]

PSALM CXXXII.

Treble & Contra.

Contra 5th, Treble 8th.



Remember David's troubles Lord, how un-to thee he swore:

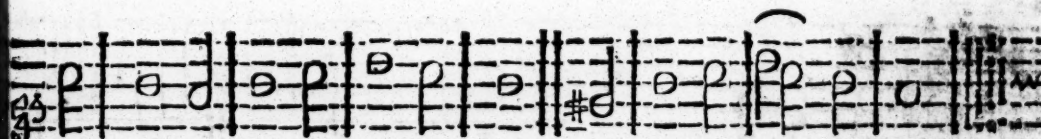
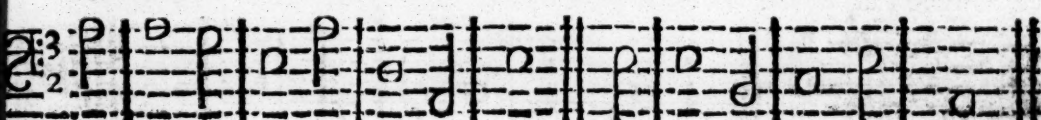


Tenor & Bassus.

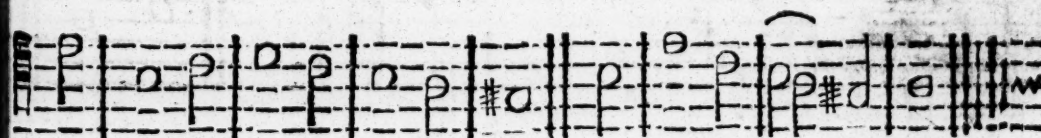
Bassus Unison.



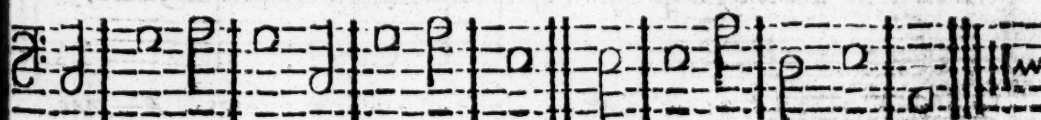
Remember David's troubles Lord, how un-to thee he swore:



And vow'd a vow to Jacob's God, to keep for e-ver-more.



And vow'd a vow to Jacob's God, to keep for e-ver-more.



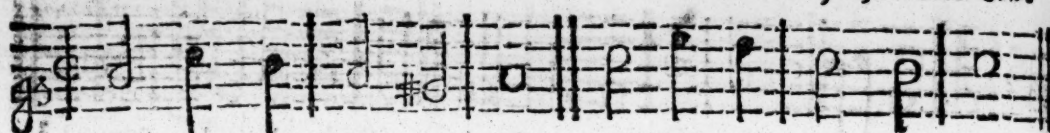
2 I will not come within my house, nor climb up to my bed :

Nor let my temples take their rest, nor eyes within my head.

3 'Till I have found out for the Lord, a place to sit thereon :

An house for Jacob's God to be, an habitation.

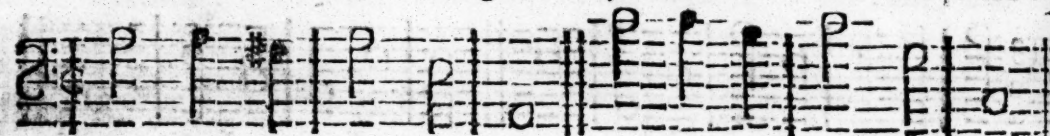
P S A L M CXXXIV.

*Treble & Contra.**Contra 5th, Treble 8th.*

Be—hold and have re—gard, ye servants of the Lord :



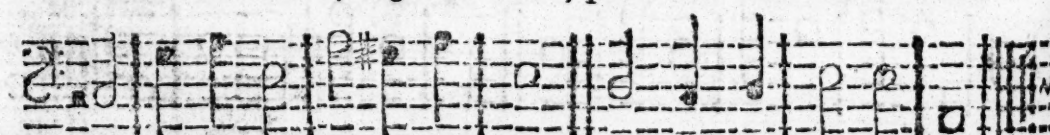
Be—hold and have re—gard, ye servants of the Lord :



Which in his house by night do watch, praise him with one ac—cord.



Which in his house by night do watch, praise him with one ac—cord.



- 2 Lift up your hands on high, unto his holy place :
 And give the Lord his praises due, his benefits embrace,
 3 For why? the Lord our God, who heav'n and earth did frame ;
 Doth Sion bless; and will preserve, for evermore the same.

PSALM-TUNES. [133]

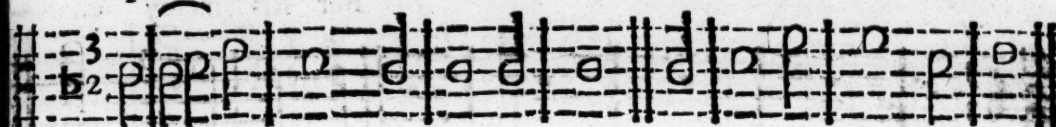
PSALM CXXXV, Knottingley Tune.

Treble & Contra.

Contra 5th, Treble 8th.

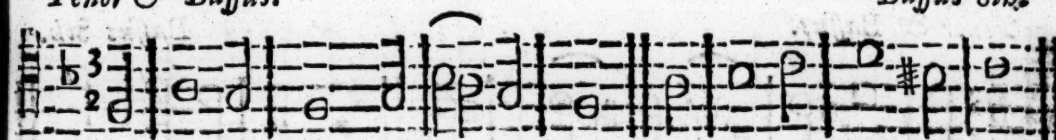


O praise the Lord, praise ye his Name, praise him with one accord:

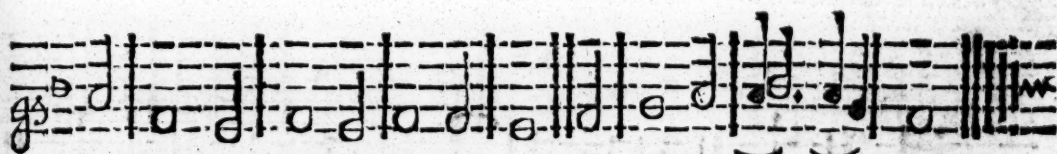


Tenor & Bassus.

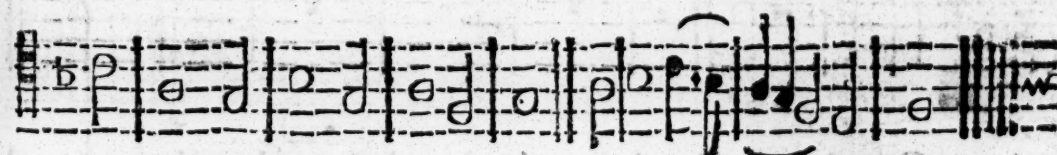
Bassus 8th.



O praise the Lord, praise ye his Name, praise him with one accord:



O praise him still, all ye that be, the servants of the Lord.



O praise him still, all ye that be, the servants of the Lord.



2 O praise him ye that stand and be, in the house of the Lord :

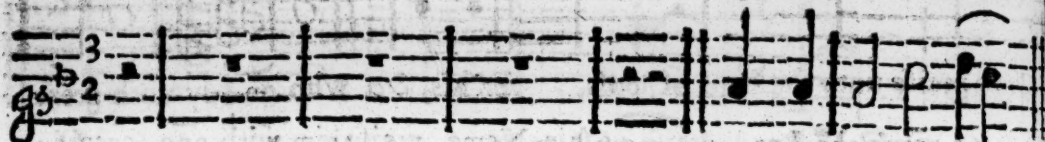
Ye of his court and of his house, praise him with one accord.

3 Praise ye the Lord, for it is good, sing praises to his Name :

It is a good and pleasant thing, always to do the same.

PSALM CXXXVI.

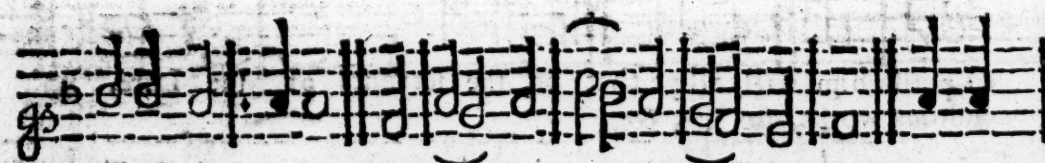
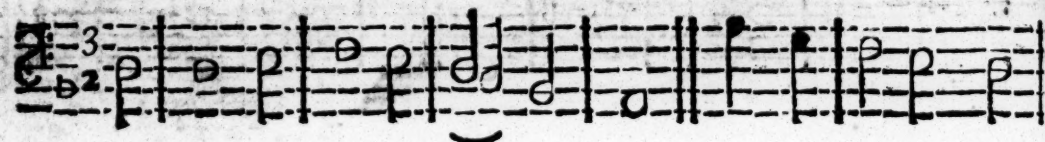
P S A L M CXXXVI.

*Treble & Contra.**Contra 5th, Treble 8th.*

For his mercy en—

*Tenor & Bassus.**Bassus 8th.*

Praise ye the Lord, for he is good, for his mercy en—



—dureth for e-ver. Give praise un—to the God of gods, for his, &c.



—dureth for e-ver. Give praise un—to the God of gods, for his, &c.



Continued.

PSALM-TUNES. [135]

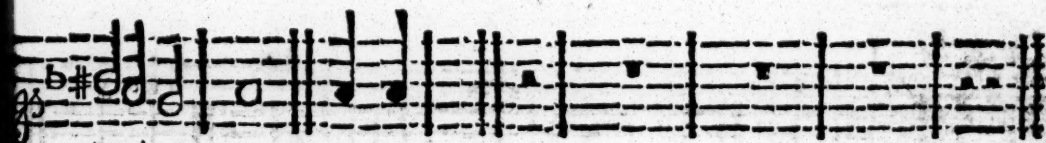
Continued.



Give praise unto the Lord of lords, for his, &c. who on—ly doth great



Give praise un-to the Lord of lords, for his, &c.



wondrous works, for his, &c.



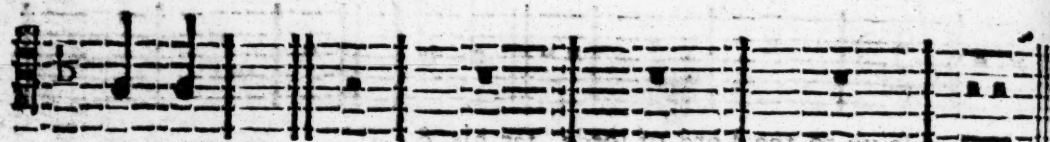
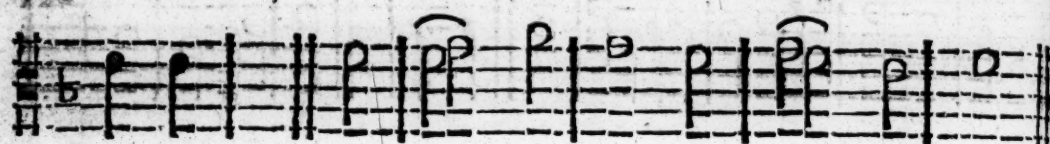
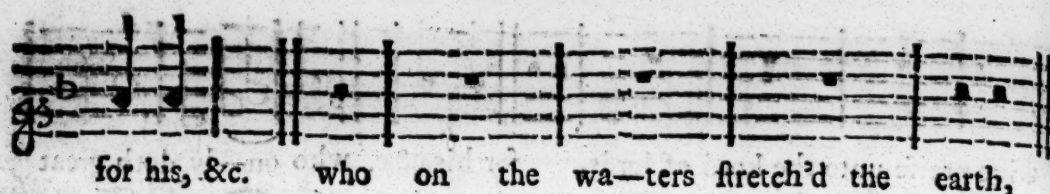
For his, &c. who by his wisdom made the heav'ns



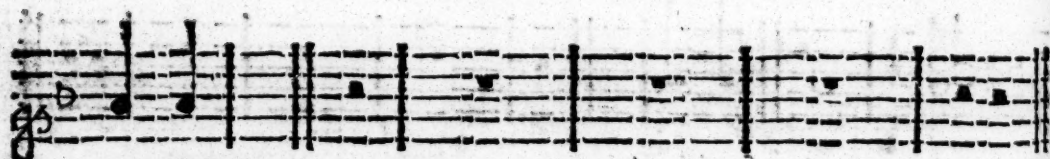
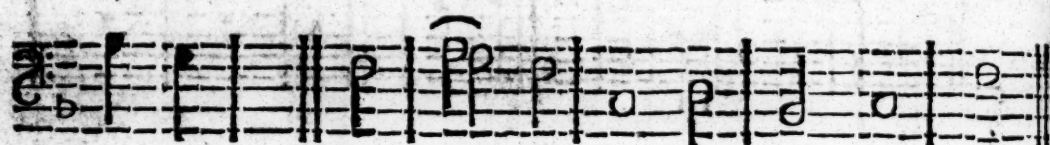
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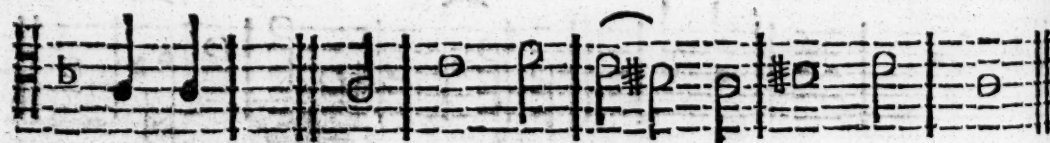
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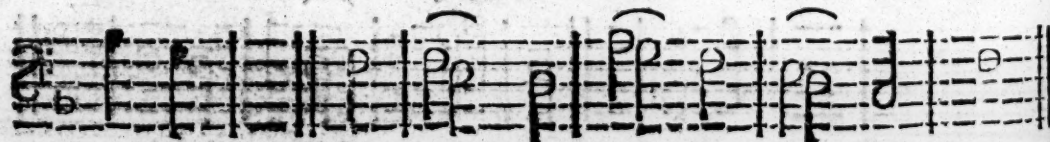
for his, &c.



for his, &c.



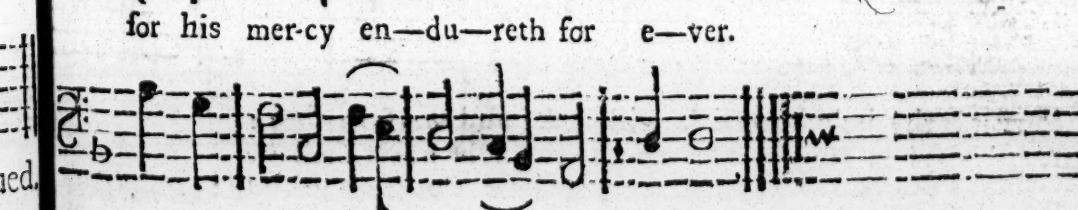
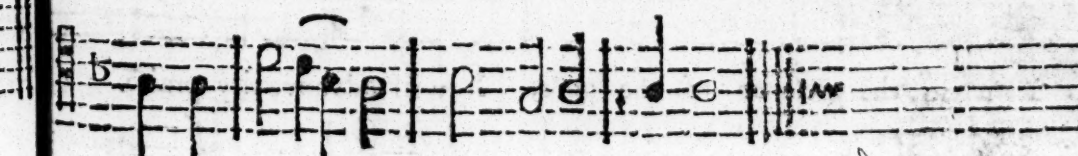
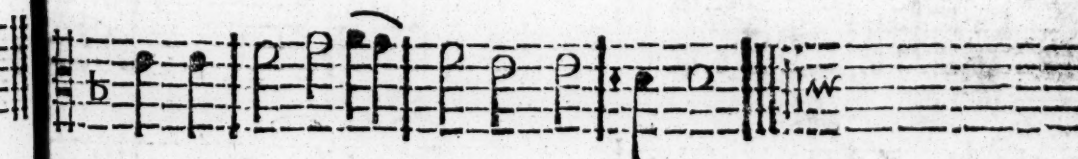
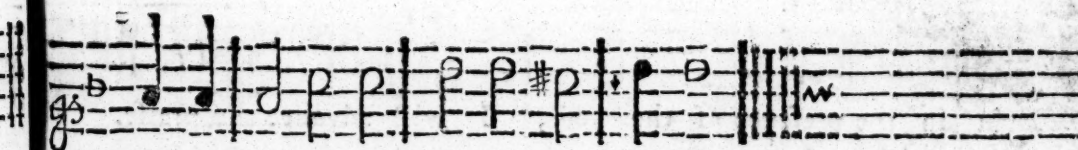
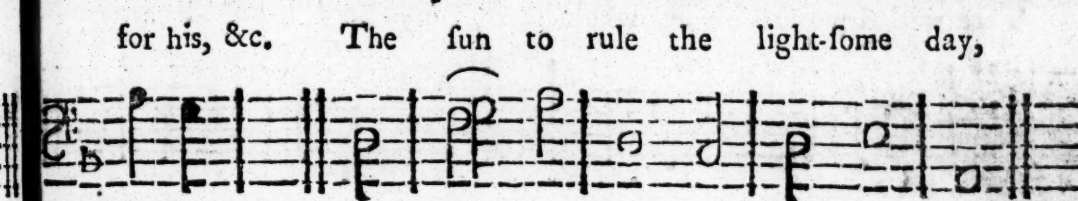
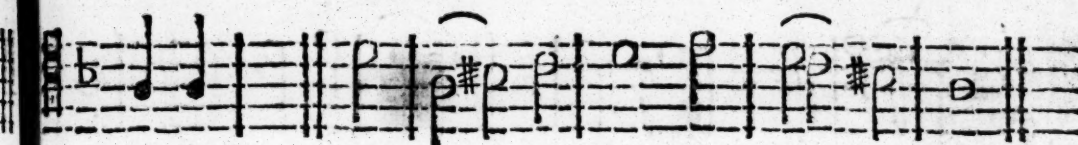
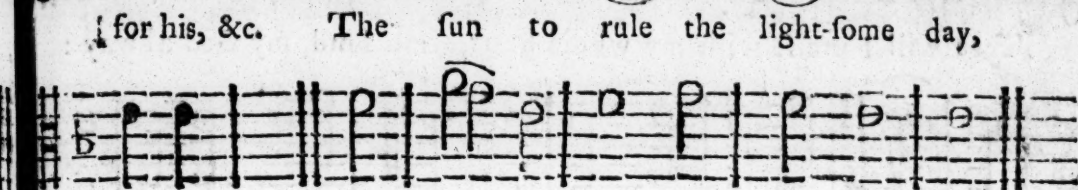
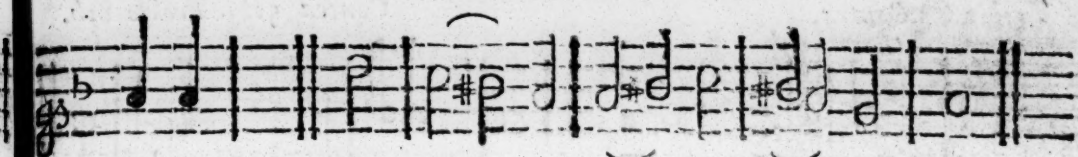
for his, &c. who made great lights to shine a-broad,



Continued.

PSALM-TUNES. [137]

Continued.



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PSALM CXXXVII.

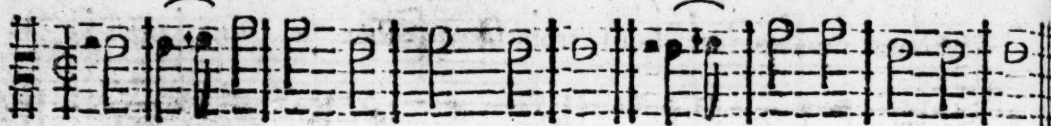
P S A L M CXXXVIII. *Wombwell* Tune.

Treble & Contra.

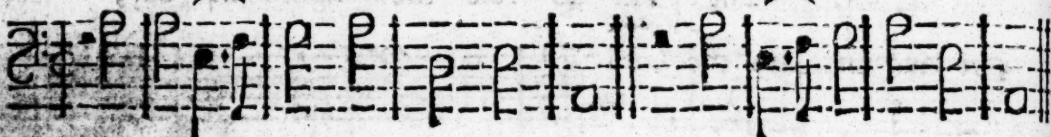
Contra 5th, Treble 8th.



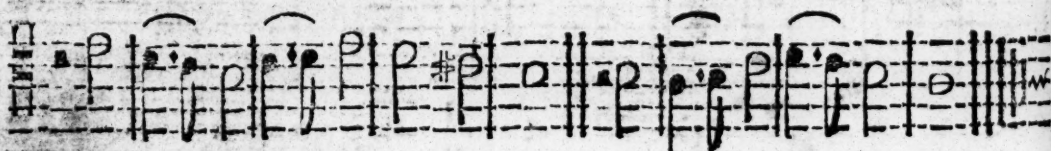
Thee will I praise with my whole heart, my Lord, my God al-way :



Thee will I praise with my whole heart, my Lord, my God al-way :



Ev'n in the presence of the gods, I will advance thy praise.



Ev'n in the presence of the gods, I will advance thy praise.



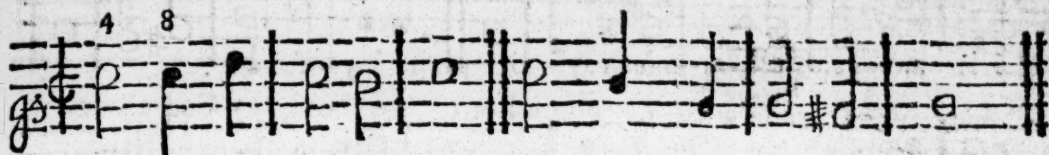
- 2 Towards thy holy temple I, will look, and worship thee :
- And praised in my thankful mouth, thy holy name shall be.
- 3 Ev'n for thy loving kindness sake, and for thy truth withal :
- For thou thy Name hast by thy word, advanced over all.

PSALM-TUNES. [139]

PSALM CXLVIII.

Treble & Contra.

Treble 15th, Contra 10th, from Basses.



Give laud un—to the Lord, from heav'n that is so high:



Give laud un—to the Lord, from heav'n that is so high:



Praise him in deed and word, above the star-ry sky. And al-so ye;



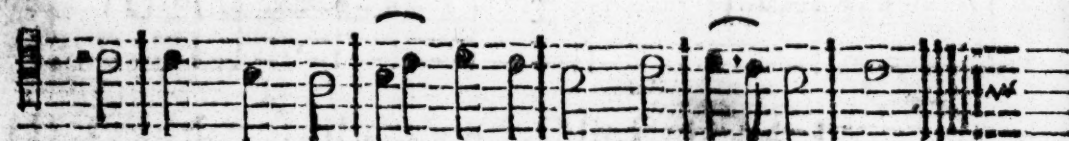
Praise him in deed and word, above the starry sky. And al-so ye,



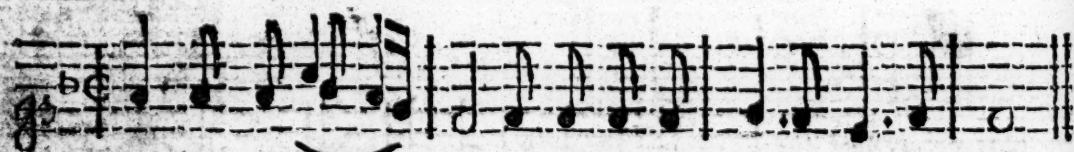
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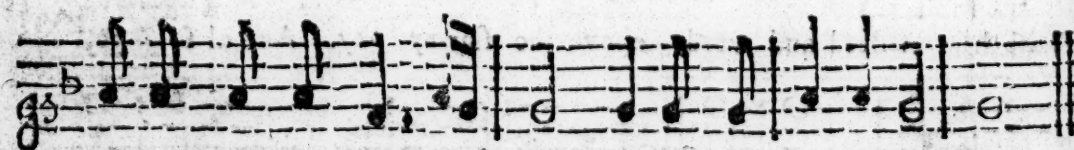
His an—gels all, ar—mies roy—al, praise joy—ful—ly.



His an—gels all, ar—mies roy—al, praise joy—ful—ly.

*Treble to Te Deum Laudamus.*

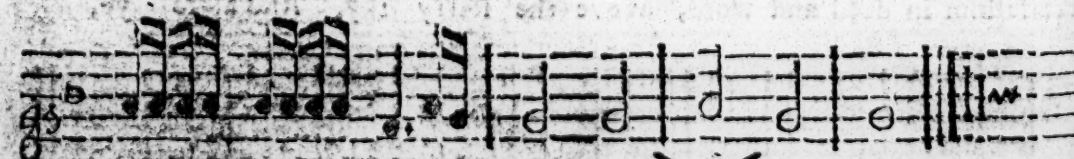
We praise thee, O God, we acknowledge thee to be the Lord :



All the earth doth worship thee : the Father e—ver—last—ing.



The glorious company of, &c. prai—se thee.



The goodly fellowship, &c. prai—se thee.

An H Y M N

An H Y M N for Good-Friday. *Epworth* Tune.

Or, to the 125th Psalm, 2d Metre.

Treble & Contra.

Contra 5th, Treble 8th.

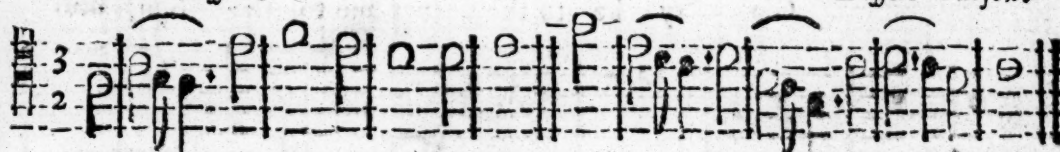


Dear Sav'our, oh! what ails this heart? sure 'tis of stone, it cannot smart:

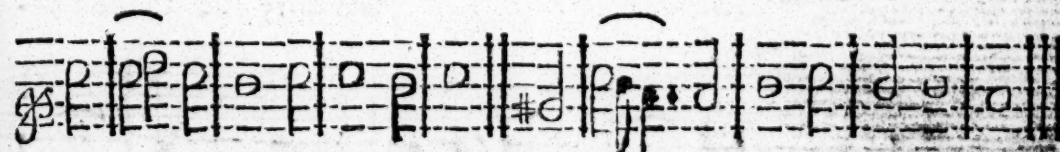
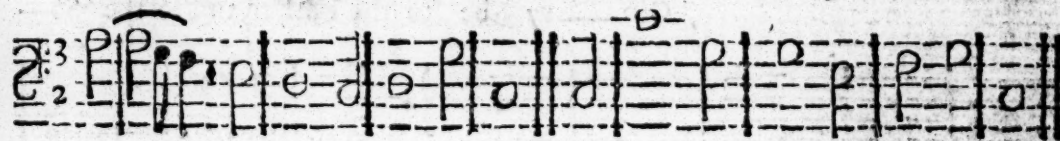


Tenor & Bassus.

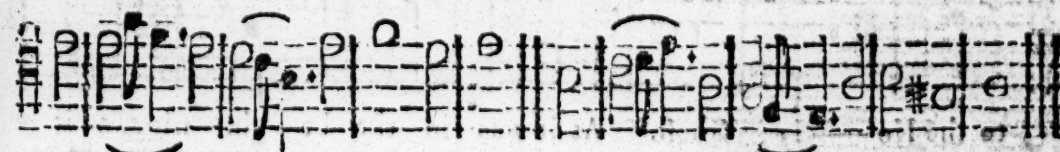
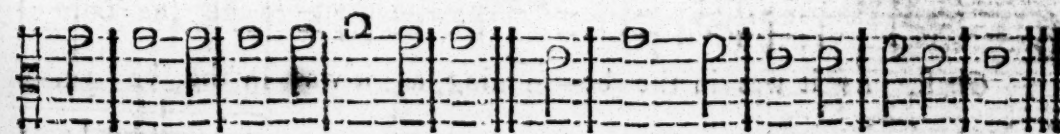
Bassus Unison.



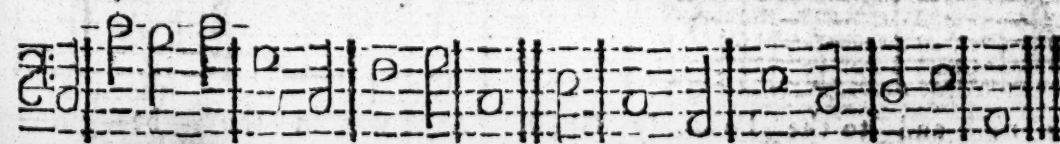
Dear Sav'our, oh! what ails this heart? sure 'tis of stone, it cannot smart:



Nor yet re-lent the death of thee, whose death a-lone could ransom me.



Nor yet re-lent the death of thee, whose death a-lone cou'd ransom me.

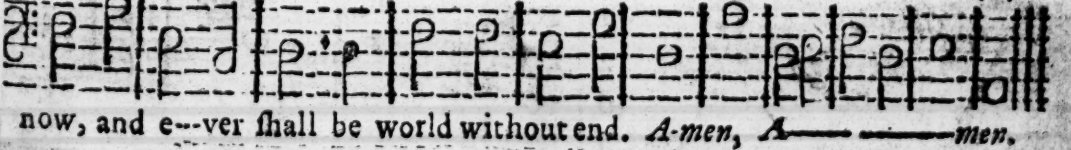
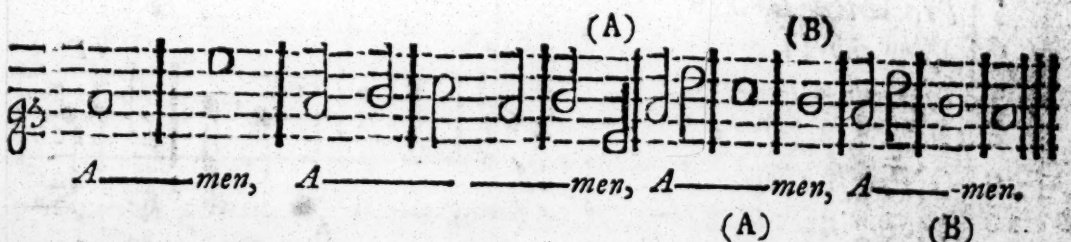
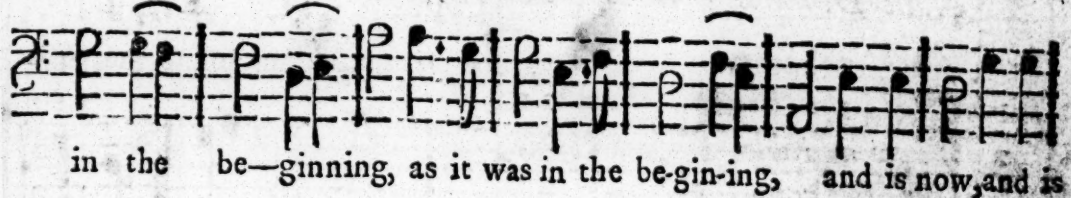


Can I behold thy pains so great, thy dying sighs, thy bloody sweat?
 Thy back with whips, and scourges torn, thy sacred temples crown'd with thorn!
 Thy hands and feet nail'd to the wood, and all thy body drown'd in blood:
 Canst thou pour forth such streams for me, and I not drop one tear for thee?

A C A N O N

PSALM-TUNES, [143]

Continued.



T A B L E

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in this BOOK.

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